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ABSTRACT

This volume contains papers presented at the 1997 meeting of the American Educational Research Association; many were presented as part of Arts and Learning programs. The papers gathered in the volume explore in a variety of ways the notions of space: artistic, cultural, domestic, personal, political, public, private, and virtual and how spaces may be viewed as a text for teaching and learning. Following a message from the Chair (L. A. Kantner) and a preface/introduction (S. R. Klein), the volume begins with these papers: "Experiencing Art, Self, and Others through Metaphor: Implications for Teacher Education" (C. S. Jeffers); and "Electronic Learning Communities and Art Education" (D. Krug). A section titled "The Semiotics of Space," organized by D. Smith-Shank, contains these papers: "Postmodern Museum Space" (R. M. Diket); "From Place to Space, Security to Freedom: Semiotics of Placelessness" (C. S. Jeffers); "Personal Spaces" (L. A. Kantner); "Semiotics, the World Wide Web, and Art Education" (M. Koos); "Personal Reliquaries as Signifying Spaces: Celebrating the Ordinary" (S. Myers); "Space for Women's Artwork within the Male Tradition" (D. Smith-Shank); "A Semiotic Analysis of Representations of Footbinding" (M. Wyrick); and "Reflections on Reflections on the Semiotics of Space" (G. Shank). Other papers are: "Creating an Atmosphere for Thinking: Art Museum Docents' Higher Thinking Abilities and Their Use of Questions and Directives during School Tours" (L. Wendling); "Vygotsky, Activity Theory and Art in Education" (J. D. Betts); "Have We Been Approaching Arts Education Backward?" (M. Goldberg); and "On the Importance of Research in Theatre/Drama Education: What is Research and What has it to do with Drama/Theatre Education?" (S. Schonmann). (BT)

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The Journal of the Arts and Learning Special Interest Group
of the American Educational Research Association

Chicago, Illinois, March 1997
Volume 14

Sheri R. Klein, Ed.
Carol S. Jeffers, Ed.

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Sheri R. Klein and **Carol S. Jeffers**

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American Educational Research Association

Volume 14, 1997-1998

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Cover photo: Sally Myers, *Remember Me: Home as Reliquary*
(Mixed Media) 1995

Chair's Message

Gombrich, in his "Meditation on a Hobby Horse," remembers the hobby horse that he had as a child. He suggests two conditions are necessary to turn a stick into a hobby horse; first, that its form makes it possible to ride; second, that riding matters.

It has been almost twenty years since the formation of the AREA Special Interest Group: Arts and Learning. In 1978 Elizabeth Clarke and David Pariser took the leadership role in formulating a new AREA Special Interest Group. It was predicated on the question: How could researchers in the area of children's art present and dialogue with AERA? The SIG was to be called Child Arts and Education. However, after some consideration the purpose was expanded into a more inclusive statement and a name change:

> The purpose of the SIG Arts and Learning is: (1) to provide a forum for the research of educational issues in all the arts and (2) to facilitate the exchange of ideas among researchers in the arts and various other related areas, such as developmental and cognitive psychology; socio- and psycho-linguistics; semiotics; and evaluation related fields.
>
> (Pariser/Ives/Clarke 1978)

In June of 1978, the Arts and Learning SIG was officially established as an AERA Special Interest Group with 30 active members. The first meeting of the Special Interest Group: Arts and Learning was held at the 1979 Annual Meeting of AERA, April 8-12, in San Francisco. Included in the program was a business meeting and a symposium. Interest in the SIG grew and by 1980 there were ninety-three members.

Through the years the membership has fluctuated and there has been the expected changes in the leadership roles, however, the group continues to maintain its purpose and direction. Arts and Learning members such as Maxine Greene and Elliot Eisner, both past presidents of AERA who have placed a high priority on the arts, have had an major impact on the association and the group. They exemplify the Arts and Learning member through their understanding of the value of the arts and their appreciation for the role of the arts in the educational milieu. Eisner will be sharing his thoughts about arts and learning at the general A&L SIG meeting during the '98 spring AERA meeting.

The SIG continues to be an important forum for arts educators to dialogue among themselves as well as with educators with a wide range of educational perspectives and points of view. As we approach the millennium, we continue our post modern quest for an understanding of how we, as arts educators, can best prepare each of our students to discover, within themselves, the passion, abilities, and means to give purpose to their lives and, in turn, for them to find success and enjoyment as contributing members of society. We are all learners and teachers in this venture. Through the years the SIG has become increasingly inclusive and encourages membership from underrepresented areas. A major effect has been the interdisciplinary exchange that supports collaborative efforts with other AERA SIGs. Membership is a primary importance, for it not only provides the necessary corpus for existence, it is a means for enriching and extending intellectual dialogue within and across the educational community

Presently we have 120 members and we are solvent. The SIG: Arts and Learning Board includes: Larry Kantner, chair; Nancy Ellis, treasurer; Kelli Moran, secretary; Carol Jeffers and Sheri Klein, journal coeditors; Tom Goolsby, newsletter editor; David Betts, program chair; and Mika Cho, membership. The SIG provides its membership a means for communicating and disseminating information through a newsletter and is in the process of developing a homepage for the SIG. Currently, information regarding AERA and the SIG: Arts and Learning can be found on the AERA homepage www.aera.net. The program chair is responsible for the review of proposals and the organization of the SIG program at the AERA annual meeting. We have been very fortunate to have excellent editors for our annual journal, *Arts and Learning Research*. Manuscripts are encouraged from the membership. The journal articles are peer reviewed. Currently the board is preparing a set of bylaws for the SIG to be consideration by the membership. If you are not currently a member, we encourage you to join us in this venture. Please contact me or any of the board members if you have questions regarding the Arts and Learning Group.

> *In the words of a Djuka Maroon tribesman from the village of Ditabiki, "There is no task more difficult in life than making a dugout canoe. My life and my family's life depend upon how well I do it." (Rubinowitz, '83)*

We have a "canoe" to make and need your help.

Larry A. Kantner
Chair, Arts & Learning SIG

Introduction

In researching possibilities for transformation and restoration of the soul, many have explored the spaces where our artistic, intuitive, and spiritual dimensions can reside. Arts educators are exploring concepts of space by looking to their own experiences within the spaces they inhabit. Levebvre (1991) in *The Production of Space* reminds us that space is a collection of elements articulated by the marriage of social, intellectual, and political activities. In the last decade, educators, including arts educators, have been paying attention to spaces—artistic, cultural, domestic, personal, political, public, private, and virtual—and how spaces may be viewed as a text for teaching and learning.

In my own area of interest, the findings from such research can, and often do, have implications for the development of curriculum and other *real-world* applications. Slattery (1995) in *Curriculum in a Postmodern Era* contends that an understanding and sensitivity towards environments [spaces]: physical, psychological, spiritual, and social is an integral part of postmodern proposals that inform postmodern curriculum.

Space, then, becomes an intersection of many elements that may be viewed through a wide range of lenses. The authors represented in this journal do just that, as they explore in a variety of ways the notions of space. Jeffers addresses how metaphor can be used to create spaces for understanding art, self, and other. Krug investigates territorial and non-territorial approaches to community as a way to better understand characteristics of identity formation when forming electronic communities. Wendling explores the museum space as a site for constructed meanings between docents and audiences while looking closely at the role of the art museum docent.

As a group organized by Smith-Shank, authors Diket, Jeffers, Kantner, Koos, Myers, Shank, Smith-Shank, and Wyrick together explore various dimensions of space through semiotic lenses that reaffirm concepts of connectedness, how spaces are shared and made meaningful, and even how meanings are created and situated within "spatial texts." Diket offers insights into the art museum as a public space that is encoded with layers of meanings through its exhibits, displays, and spatial arrangements. Jeffers describes how an art gallery space can be a space for security and freedom, while its loss can result in a sense of placelessness. Kantner speaks about finding "one's spot, or sitio," a space where one can feel connected and strong. Koos explores how the WWW as a work space offers possibilities for connectedness and interconnectedness with virtual art museums, art collections, and art images. Myers looks at some of her personal artifacts and reliquaries, the spaces they inhabit, and how meaning is created through their placement and context within her home. Smith-Shank herself explores the concept of *umwelten* as a way to understand how women's art is situated within cultural and art historical spaces. Wyrick explores the representation of the Chinese footbinding practice, and the relationship of footbinding to the construction of body, personal, and domestic spaces. Finally, Shank eloquently summarizes the preceding six authors's reflections on spaces from a semiotic perspective.

The last section includes commentaries and is a new addition to the *Journal of Arts & Learning Research*. This section offers an opportunity for authors to address a variety of perspectives on issues within the fields of arts education. Betts hypothesizes that arts mediate learning, and founds his case on the Activity Theory of Vygotsky, which holds that behavior should be considered in light of historical and socio-cultural contexts. Goldberg proposes the use of the arts as language for teaching all subjects, and thus the need for arts educators to consider where their teaching should take place. Schonmann posits that "Research is like traffic lights," offering basic signals and control without forcing direction, and further, that qualitative research offers advantages over quantitative in exploring drama/theatre education.

As co-editor, I hope that you find the articles from presentations given at the 1997 annual meeting, and the commentaries added this year engaging in ways that will lead to further discussions and debates.

Sheri R. Klein
Co-Editor
University of Wisconsin-Stout

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Experiencing Art, Self, and Others through Metaphor: Implications for Teacher Education

Carol S. Jeffers
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Abstract

This descriptive study of metaphor combines aspects of action research and classroom ethnography in order to explore how two groups of pre- and in-service teachers used the multi-directionality of visual metaphor to gain insights into art, themselves, and each other. Twenty-eight pre- and in-service classroom teachers enrolled in an elementary art methods course and 15 pre- and in-service secondary art teachers enrolled in a graduate aesthetics course shared visual metaphors they had chosen to capture visions of themselves, their career goals, and philosophies of life. These moving in-class experiences allowed explorations of how meanings are constructed and shaped, triadic relationships are developed, and a connective aesthetics is shared. Implications for teacher education are discussed briefly.

Introduction

In the rich and extensive body of literature on metaphor, there are numerous references to ways in which metaphor (visual and literary) furthers human understanding of the meaning of experience (Feinstein, 1982; Lakoff & Johnson, 1980; Langer, 1976). There also are references to ways that metaphor can be used for control, as it construes, or misconstrues reality (Lakoff, 1987).

Through a paradoxical process that condenses and expands meanings about reality, metaphor can develop deeper, more insightful and personal understandings (Ortony, 1975). As a "communicative device," Ortony (1975) sees pedagogic value in metaphor.

Metaphor also is vivifying and functions as a conceptual lens and organizing device (Tom, 1992). As Kliebard (1982) puts it, metaphor functions in organizing the world that "lies beyond immediate perception" (p. 12). Such functions may be especially important to pre- and in-service teachers, as Scheffler (1965) claims that metaphor may be "of help in reflecting and organizing social thought and practice with respect to schooling" (p. 52). While exploding some "myths of metaphor," Scheffler (1988) also claims that "metaphorical description itself serves as an *invitation* to the originator and to others to develop its ramification. Its challenge is not to receive fully substantiated messages, but to find or invent new and fruitful descriptions of nature" (p. 47). Moreover, "metaphor may serve as a *probe for connections* that may improve understanding or spark theoretical advance" (Scheffler, 1988, p. 47, emphasis added).

In previous studies, I found that visual metaphor apparently functioned in clarifying and deepening pre- and in-service elementary teachers' understandings of themselves and of the works of art they had chosen to serve as metaphors (Jeffers, 1996 a, b). Moreover, these teachers developed intense personal, yet interactive and dialogical relationships with their metaphoric works of art (Jeffers, 1996, a, b). In successive and nearly seamless rounds, these teachers gained deeper insights into their works of art, which led to deeper insights into themselves and their views of teaching, which led to still deeper insights into the works and so on. Through a Deweyan process of "reflection-action-reflection-action," (as cited, Jackson, 1994, p. 5), they became conscious of their interactive, enlightening, even healing experiences with the works of art, and of the parts they and the works played in constructing these experiences.

In the reciprocal rounds of this Deweyan process, a kind of back-and-forth bi-directionality is implied. Such a bi-directionality indeed is characteristic of verbal metaphor. Hausman (1989), however, found that the interactive process of non-verbal [visual] metaphor involves a multi-directionality. Such a multidirectional process, then, could involve the work of art that serves as metaphor, the self or originator of the metaphorical description, and others in a vital triadic relationship. In the present study—a hybrid piece of action research and classroom ethnography—I explore this triadic relationship, as it develops among groups of pre- and in-service teachers and their metaphoric artworks. Also, I seek to explore ways in which metaphorical descriptions invite these teachers, as originators and as others, to construct and share meanings, probe for connections, and find or invent fruitful new descriptions. Further, I am interested in understanding how this multidirectional, interactive, and triadic relationship might be instrumental in building community and developing what Gablik (1995) has called a "connective aesthetics." For Gablik, such an aesthetics is "based in vigorously active and impassioned engagement that would restore art's connectedness with the world" (p. 17). How might a group of pre- and in-service elementary teachers, as well as a group of pre- and in-service art teachers, experience art, themselves, and each other through metaphor? How might they develop a triadic, interactive, and multidirectional relationship that is based on a connective aesthetics?

Procedure

Twenty-eight pre- and in-service classroom teachers enrolled in an elementary art methods course were asked to choose and present a series of three works of art that served as metaphors in capturing visions of themselves, their career goals, and their world views or philosophies of life, respectively. Likewise, 15 pre- and in-service secondary art teachers enrolled in a graduate level aesthetics course were asked to do the same. Teachers enrolled in the elementary art methods course generally had little, if any, background in art, while those enrolled in the aesthetics course had earned bachelor's degrees in art. In both groups, however, teachers were similar in age, (ranging from 25-45 years), and in ethnic background, (including many who are of Hispanic and Asian descent).

On three different, yet equally moving evenings throughout these ten-week courses, (one at the beginning of the courses, one in the middle, and the third at the end), these teachers shared a variety of original artworks, slides, posters, book plates, and calendar reproductions. As teachers shared, I served simply as a facilitator, occasionally commenting on existential themes emerging in the presentations.

Teachers in each of the classes chose as metaphors an interesting array of artworks representing various artistic styles, media, genres, and subject matters. There was a special bracelet, representing Goon Yum, a Buddhist goddess, that came from a temple in Hong Kong and a shawl handmade by an Indian woman in Chiapas, Mexico. Several teachers shared their own work, their students' work, or work created by family members; some others presented video clips from *Aliens*, *Annie Hall*, and *Stand and Deliver*. There was a silver point etching of a fir tree, a painting of a cypress tree, lithographs by Escher, photographs by Olivia Parker, Linda Boyd, and Edward Weston. In both classes, teachers passed around reproductions of works by Rivera, Monet, Cassatt, Kahlo, O'Keeffe, Boucher, or Tiepolo.

We listened to descriptions of such ancient pieces as a Yoruba divination tray and iron ritual staff, the Peruvian anthropomorphic deity called "Lancon," and an illuminated manuscript of the Tree of Life from the Drazark Monastery in today's Armenia. We also heard about contemporary works, such as *Year of the White Bear: El Aztec High - Tech*, created by Guillermo Gomez-Pena and Coco Fusco, *Echo Park*, by Carlos Almaraz, and *Iris, Tulips, Jonquils, and Crocuses*, by Alma Themes. For most of the teachers, the styles, media, and subject matter of the three artworks within their respective series varied widely. In contrast, however, one of the preservice elementary teachers presented a series of three similar paintings by Mary Cassatt, while one of the art teachers presented a series of clips from three different films. These presentations, like the others, led to what one teacher described as "powerful" discussions.

Teachers in both classes also provided written comparative and thematic analyses of their series of metaphors. In turn, I conducted content and thematic analyses using the teachers' written work as my "data." Passages pertaining to the themes of art, self, and other are presented in the next sections. Teachers' own reflections on their experiences of the developing triadic relationships and on the possibility of a connective aesthetics are presented subsequently. Lastly, I consider some implications for teacher education.

Art

Reflecting on their experiences with art through metaphorical description, many teachers in both classes noted that their views of and relationships with art had changed. For several, these new relationships were vitalizing and broadening, as for example:

> I enjoyed discovering the metaphoric aspects of art. Seeing art as metaphoric changed my views of art, from the old way of viewing it through a Eurocentric perspective to a new and livelier view which is empowering because it allowed me, the viewer, to actively participate in the world of art (Preservice elementary teacher).

Seeing art in a new light, some teachers also developed intensely personal, "special" connections to their artworks. Here are two examples:

> Up to this date, I do not get tired of looking at [my three artworks]. I feel even closer to them because I found myself and a part of my culture within the paintings. I have framed them and have them hanging on my hallway wall. I feel they are a part of me (Preservice elementary teacher).

> I agree that art comes from the people and that art is people. ...A very special triadic relationship now exists between me, the works of art, and the artists (Preservice elementary teacher).

Sharing metaphoric artworks in class, for this art teacher, seemed to reawaken and reaffirm deeply-held beliefs about the universality of art:

> The exposure to many artists was beneficial because it certainly showed me the number of artists that can evoke feelings in different people and that art is totally subjective. The sensuality of art is the "connective aesthetics"—many sensualities that are apparent in the aesthetic world are also true in our secular world... This was the... thrill of this art class, which allowed me to feel art in a complete aesthetic sense, and I never realized art is so subjective, yet it evokes feelings that are really universal—a sign of true art and literature in the classic sense. The connective aesthetics would be the universal feeling. It would be the cerebral feeling of art and how it pictures our base instincts. This class helped me symbolize art and gather my thoughts as to how tied I am to the aesthetic qualities of art; it has made me grow and appreciate all the tastes there are in art—a vast amount. It was an exercise in imagination and the universal key to mankind (In-service art teacher).

Self

Many teachers in both classes explored their identities, in terms of their Mexican, Armenian, Chinese, Cherokee, or Afro-Cuban heritages, respectively. For example, one preservice art teacher, who was exploring his Mexican heritage in context of his dual identities (as a member of mainstream American society and as a marginalized Chicano), connected his three metaphors (created by Gomez-Pena & Fusco, Almaraz, and Kahlo) this way:

> The common thread that holds these [three metaphoric] images and myself together is the sense of being kept out. While being kept out, I am force fed information and beliefs contradicting my own cultural identity (Preservice art teacher).

Interestingly, Mexican- or Chinese-American preservice teachers in the elementary art methods class—who also may be aware of their dual identities—used their metaphoric artworks to capture "the whole of myself" or "the complete vision of 'me'." Several examples follow:

> The three metaphors combine to capture the whole of myself... Each of them has shown me, one by one, my weaknesses and also my strengths. This helps me to deal with my identity in a clearer way (Latino preservice elementary teacher).
>
> I created my own story in each of my metaphors... it is the unique story that makes sense to me because it is an expression of my emotional and psychological self (Latina preservice elementary teacher).
>
> I think analyzing the metaphoric aspects in these works of art helps tell who I am and what my hopes and dreams are. They help me to better analyze who I am (Latina preservice elementary teacher).
>
> ...Using artworks to describe myself, my future goals, and my view of life has helped me to understand myself and what I want to accomplish in life. Now, knowing my weaknesses and strengths, I hope I can navigate my own life better (Latino preservice elementary teacher).
>
> Various aspects of the three metaphors simultaneously work in concert to transcend all the differences [in the three works of art] and create one metaphor for the complete vision of 'me' (Taiwanese preservice elementary teacher).

Other

Pre- and in-service art teachers were able to find a number of common themes cutting across each other's different metaphors. For example, one noted that "the issue of family and origin was brought up repeatedly in the metaphors. The idea of growth and exploration was brought up time and again." Through such thematic connections, teachers connected with one another, sharing common bonds. Another teacher elaborated:

> I believe we are all struggling with similar issues, but that we sort them out using a variety of words: awe, wonder, serenity, wholeness, continuity. These and others are themes that were presented in class that I felt resonated with me (In-service art teacher).

Still another teacher put it this way:

> I discovered that several fellow students identified similar themes [to mine] in their own choices of metaphors. It appeared that a good number of individuals are seeking to find themselves, or find order and balance within their hectic lifestyles. Some seem deeply influenced by nature, while others incorporate natural objects or nature's symmetry into their own work. The element of time and aging was also a theme that presented itself regularly (Preservice art teacher).

In the following passages, these teachers were more specific in identifying thematic connections, as for example:

> Most of us resonated in one way or another to the personal choices of imagery of us all. [Glenn], for example, expressed as a major concern the depiction of standards of beauty in the (it happened to be the male) human body... He mentioned the impact of my related concern: the fleetingness of that beauty. [Keith] chose images that spoke of the potentiality-actuality issue, actually identifying himself with both human situations (the lone seafarer clinging to a raft in shark-infested waters [in Homer's *Gulf Stream*]) and natural symbols (the fir tree). [Pamela] mentioned to me a connection to the cycle of flatness-becoming dimensional, unconsciousness to consciousness and back again, as expressed in Escher's lithograph. And [Francisco]'s choice of a vine-entwined portrait of Frida Kahlo was profoundly resonating to me (Preservice art teacher).

> Similarly, this teacher noticed that:
>
> *Odalisque*, [by Achille Deveria, c. 1831,] is largely a metaphor for the passage of time; of leaving my youth behind. [Lily] made references in her own metaphoric artworks as to the aging process. Her chosen piece was a portrait of a woman painted by John Singer Sargent. It had a similar theme in terms of the struggle with change that time inevitably presents to us; however, hers was different in that her metaphor was change in the physical sense and mine is mental in the way of life habits and changes in lifestyle. (Although I can thoroughly relate to [Lily]'s struggle). [Esther] also commented in her presentation to the class that she enjoyed being different or eccentric and how she thinks that is different from how some people believe that a woman in her age bracket should behave. She compared herself to Georgia O'Keeffe and to the vibrancy of her famous *Sunflowers*. This is similar to my third metaphor, represented by [Boyd photo of] the elderly hippie. In which I did not automatically want to embrace the values and attitudes of a particular group that I happened to be a non-voluntary member of (Preservice art teacher).

In sharing resonant themes and making connections, some teachers were deeply moved—to the point of making life-changing decisions:

> Last week, Juan, a student in our art class, thanked me for my honesty in presenting the art metaphors. Apparently, he was so moved by my accounts of teaching and living that he has decided to pursue teaching. I did not make up his mind, but somehow I was instrumental and in that short moment, I succeeded in bringing a feeling, empathic teacher into our schools (In-service elementary teacher).
>
> So now, I am rethinking possibilities for my future in a new area and by listening to others in the class, I learned that I was not the only one with the same questions and concerns (Preservice elementary teacher).

Building a Community

In both classes, teachers wholly accepted metaphor's invitation and its challenge to probe for connections, In their probing, teachers also were forging connections. They delighted in finding or inventing for themselves fruitful new descriptions of art, self, and others. In this section, I present some of their thoughts on building a community whose diverse individual members shared "powerful," "beautiful," even "transformative" class discussions. One preservice art teacher described it this way:

> That I was able to confront these issues [of cultural identity] on a personal and public level as in class has been extremely beneficial to my life. In addition to understanding more about myself, I was able to receive different perspectives from other students and the professor. I truly feel privileged to have had the opportunity to listen to and receive students' personal lives and metaphors through the art they chose. While students presented their metaphors, I learned about various backgrounds and experiences, which created a learning community (Preservice art teacher).

For several teachers, the sharing of diverse backgrounds and perspectives and multiple aesthetics in this "learning community" was extremely beneficial. Interestingly, these diverse perspectives were instrumental in building a theme-sharing community. Such a community seemed to be based on respect for individual differences. As one preservice elementary teacher put it: "Metaphor not only offers an alternative form of art criticism, it also promotes self-awareness, cultural awareness, and appreciation of individual differences."

According to most of the teachers, thematic connections shared by diverse individuals were "absolutely" part of a connective aesthetics. As a preservice art teacher explained:

> The class took on its own entity and began to grow. We were exposed to indigenous American people that had intermixed with Indo-Europeans and cherished their American Indian heritage. I felt a strong connection to this in my cherishing of my Indo-European heritage. I have

> always felt that in open sharing that I can further stretch my understanding of the world and level of sophistication through open, non-judgmental listening and relevant thought in being exposed to as many cultures and peoples as possible... It is possible to incorporate their experiences into your own. It is how we, as individuals, broaden... We created a beautiful sharing in the discourse and discussions of the class. Walls are overcome and defenses are shed. There is an aesthetic to metaphoric communication, clearly. We all shared our symbols and allegories and told our interpretations. This relationship between them became the connective aesthetics... (Preservice art teacher).

Admonishingly, this teacher pointed out that multiple aesthetics must be respected, even celebrated, as they constitute the dialogical or connective aesthetics. She cautioned:

> ...We should not be afraid of a dialogical aesthetic, but also know that it is possible to embrace and understand many different aesthetics without the pressure to give up one's own personal aesthetic. This new paradigm allows for the freedom and the fear of taking responsibility for individual aesthetics. It acknowledges that people can be fed in many different ways. And that you should be able to sit next to someone who loves something that you dislike. And my only caveat is that human life, dignity, and beauty are honored (In-service art teacher).

In this context, some preservice teachers explored the relationship between the unique and the universal, as in the following:

> Observing the diverse works of art that were displayed by the group, I do see that shared themes are a part of a "connective aesthetics." This dynamic arises from the fact that very different people from widely differing experiences, cultures, ages, and attitudes can come to recognize and empathize with those factors I referred to earlier as universals... (Preservice art teacher).

In a similar vein, this teacher related universal themes and a connective aesthetics to the Jungian notion of the collective unconscious. She spoke of the place where a connective aesthetics can develop and flourish:

> But more than the words that were used to describe the metaphors, I resonated with those presentations that were given from the heart, that spoke honestly and forthrightly. Even if they were new or different ideas for me, I felt most connected to the people who seemed to be sharing from their centers. When that happens, I believe there is space when we switch over to the collective unconscious or the "connective aesthetics," and we are linked in a sacred place for just that instant and we transcend linear time and separation in that space and that is the height of aesthetic experience (In-service art teacher).

Implications for Teacher Education

Regardless of differences in personal background, professional experience, and knowledge of art, metaphor seemed to function as an elegant and powerful tool in the hands of pre- and in-service teachers in both classes. Its multidirectional nature allowed them to explore art, themselves, and each other as they developed significant interactive, triadic relationships. By actively engaging with and sharing in a group context different works of art that served as metaphors for self, career goals, and world view, these teachers built a learning community, a theme-sharing community—a community of explorers whose goal was not to make a community of one, but to make the many authentic. To see themselves more clearly, to "navigate [their] lives better," to understand themselves in relation to others were important goals achieved through their probing metaphorical descriptions. As individuals and as members of a connective professional community, these teachers became reflective practitioners. These are indeed important goals in teacher education.

If metaphor is an important tool for pre- and in-service teachers, it also proved to be invaluable to me. As a teacher educator, I have learned much from these teachers' explorations.

I have learned about their courage, compassion, and willingness to share and grow. Together, we have begun to explore the possibility of a "connective aesthetics." My hope is that we will continue to explore. Perhaps one preservice art teacher spoke for us all when she wrote:

> As for... a shared connective aesthetics, I am just beginning to understand the dynamics... There were so many aesthetic experiences in that class; for me, new possibilities for metaphors to think about and use in the future. A connective aesthetics is an enticing way to describe them.

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Electronic Learning Communities and Art Education

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Abstract

In this paper, I investigate ideas about using new technologies in art education. Conceptions of territorial and nonterritorial approaches to community are discussed as a way to better understand characteristics of identity formation when forming electronic learning communities. I describe some educational electronic learning communities and conclude with a discussion of implications for educational classroom practice.

Introduction

Technology is a powerful form of knowledge that influences peoples' lives and forms of communication. Over the past few years, a multitude of art, education, and art education world wide web (www) sites, news groups, listservs, bulletin boards, and computer conferencing systems have been established on the Internet. Technological progress and communication systems have contributed to new electronically oriented conceptions of art, culture, and community (Blandy & Krug, 1996). Conceptions of self and social identity have been redefined within changing views about territorial and nonterritorial approaches to community. This paper examines issues of identity formation and the potential of new technology in art education for forming electronic learning communities.

I begin this paper with a few personal assumptions based on past research practices about technology and art education. Next, I provide a brief definition of new technology and follow with a discussion of some ideas about territorial and nonterritorial conceptions of community. Then, I describe a few examples of how telecommunication has been implemented in public and educational sectors of the United States, including art education. A brief theoretical interpretation about the implications of identity formation is presented in the next section in regards to educational learning communities. I conclude with some suggestions for using new technology in art education.

Several assumptions guide this historical study of contemporary practice in art education about new technology. First, current research indicates that the use of new technology in education and art education is in its infancy. Second, research that I have been conducting investigates how educators use new technology to form electronic learning communities. I am interested in the connection of identity formation with territorial and nonterritorial learning communities, and how this web of relations influences teaching and learning in art education. I believe some of the purposes of forming electronic learning communities in education include:

a) providing on-line electronic access to information and to other people (social relations) at a local, national, and international level,

b) increasing personal (self-identity) and public knowledge (social identity) about life-centered issues,

c) improving comprehension of social, cultural, and historical contexts in relationship to the interdependency of socio-ecological and political processes, and

d) engendering in people the ability to interact, (social relations) communicate, act, or refrain from acting, responsibly toward one another on the planet.

Learning Communities in Education

Historically, some art educators have looked at the connections between technology and educational practice. Bowers (1988) examined the social and cultural dimensions of educational computing. Ettinger (1988) reported on technology and its relationship to four pedagogical issues relevant to the field: disciplinary traditions, the computer as art medium, computer design, and curriculum design (Ettinger & Rayala, 1980). Kolomeyjec (1988), at the convention of the National Art Education Association National held in Los Angeles, outlined the urgency for research to examine the impact of new media on student learning. Freedman (1989) used ethnographic methods to study how student use computer graphics in elementary through high school art classrooms. She advocated examining socio-cultural issues in relationship to particular classroom situations. Freedman and Relan (1992) reported in their study of the state of the field of technology in art education that evidence is insufficient at this time to indicate if computers affect student production processes, ideas for imagery, or are used as just another medium to make art. Dunn (1996) suggested that new technologies be used as a creative tool, as a research tool, as a curriculum development tool, and as an assessment tool. Heise and Grandgenett (1996) warned:

> There is considerable controversy on the specific role of technology in the art classroom. Although art teachers may be receptive to incorporating new technologies in their classrooms, expense and lack of skill or knowledge in this area may make progress frustrating and difficult. (p. 13; Hubbard, 1989; Swartz, 1994; Heiser, 1995)

Gregory (1996) was invited to guest edit a special issue of *Art Education* about "Art Education Reform and New Technologies." She advocated that art teachers replace notions that a computer lab is a vortex for learning with "a more creative, spiritual and cooperative environment that uses new technologies as a catalyst for experiencing and learning about our world" (p.51).

It is only recently that researchers have turned to studying the formation of electronic learning communities in K-12 settings. In art education, Hagaman (1990) points out that in the past, one reason for the absence of learning communities can possibly be associated with approaches "modeled on the solitary artist producing original works of art in the studio" (p.149). Hagaman's research suggests that collaborative learning has not been prevalent in art education. On the other hand, Barrett (1990) and Parsons (1987) have advanced ideas for the formation of a community of interpreters in art education for understanding art and for creating open and critical dialogue. Lankford (1992) has also called for building a family of learners based on supportive communication.

Similarly, researchers in education have examined aspects of cooperation and collaborative learning based on teaching practices that stressed the transfer of knowledge between individuals with little regard for families or communities of learning. Phillips (1995) researched constructivist education to better understand the nature and sociopolitical construction of human knowledge. He identified three dimensions along a continuum of views divided by individual learning and socio-contextual community understanding. (i.e., psychology versus public discipline, humans the creators versus nature the instructor, and a spectator orientation versus action-orientation). Supporting a collective approach to learning, Longino (1993) argues knowledge must be viewed as actively "constructed not by individuals but by an interactive dialogic community" (Longino, 1993, p. 112). She advocates that knowledge "is constructed... by individuals in interaction with one another in ways that modify their observations, theories and hypotheses, and patterns of reasoning" (p.111). Before examining a few examples of electronic learning communities in art education, I will provide a few brief working definitions of new technology and territorial and nonterritorial approaches to community.

New Technologies

New technology is a term that is often misunderstood. Broadly interpreted, technology is a means to accomplish a task especially using certain processes, methods, or knowledge. Merriam-Webster's Collegiate Dictionary (10th Ed.) defines technology as the systematic treatment of an art, *technologia*. The word derives from the Greek root techné, meaning art or skill. It can be inferred from these denotative meanings, that all people use technology for some social or cultural function in their everyday lives.

(e.g., cooking, transportation, work, recreation, etc.) Dissanayake (1988, 1990) examined aspects of social and cultural daily functions from a biobehavioral perspective. She connected aspects of "making special" to individual art production. From her perspective, the art of making special, to enhance the aesthetic appearance of objects, is in many ways connected to the direct application of technical processes, methods, or knowledge. Still, the current role of new technology is increasingly becoming more complex. In *Future Imperfect: The Mixed Blessings of Technology in America*, Segal (1994) argues that technological progress has been connected to a web of ideas that has impacted both positively and negatively on peoples lives. His point is that new technology should be critically reviewed within social, historical, and cultural contexts.

There are several forms of new technology. Digital interactive computer technology includes aspects of visual culture and distance learning and is an expanding area of study in education and art education. The Internet and email are probably the two most common forms of digital interactive computer technology being used in educational venues. The use of educational instructional CD ROMs has also become very popular, in recent years. Multimedia combines many different forms of communication, text, images, sound, and video within a digital interactive environment. Telecommunications provides users the ability to send electronic messages, images, and sounds over phone wires or via satellite, tapping vast stores of text and data. As personal computers become increasingly affordable and are able to accomplish tasks with greater speed and accuracy, the use of new technologies in education has the unique potential to transform teaching and learning.

In art education, new technologies are beginning to be used to form electronic learning communities in classroom settings. Computers are networked locally, nationally, and internationally through email and the Internet. These electronic connections allow students and teachers the ability to communicate, in real time and asynchronously, across vast geographic distances.

Territorial Electronic Learning Communities

The use of new technologies is beginning to replace notions of community and neighborhood with virtual community, networks, and cyberhood. Azarya (1985) noted that a preliminary confusion arises about community as a type of collectivity or social unit, family, ethnic group, neighborhood, or as a type of social relationship or sentiment. These are not mutually exclusive ways to understand community and should not be separated. Similarly, territorial approaches to community have been defined as: a group sharing a defined physical space or geographic area such as a city or village; or a group sharing common traits, a sense of belonging and/or maintaining social ties and interactions that shape it into a distinctive social entity, such as ethnic, religious, academic, or professional community.

Examples of territorial electronic learning communities abound. Educational institutions and commercial enterprises are pioneering computer networking in education and art education. For example, at North Star Middle School in Fairbanks Alaska, Bill McKee (1996) points out,

> As teachers improved their Internet skills students quickly got past the computer-as-Nintendo stage and began creating home pages and conducting their own searches. Soon, fifth graders were teaching second graders how to search for animal pictures and create links from their stories to the pictures. Sixth graders helped first graders write and illustrate stories (cited in Sanchez, 1995, p. 72).

> Bev Cameron teaches computer classes in new technology at American High School in Dade County, Florida. She instructed her advanced students using Netscape Navigator and the C-U-See-Me video-conferencing system developed by Cornell University. Cameron said her students easily learned to narrow their inquiry focus about a selected topic by repeating computer tasks when browsing Internet sites. The students refined their skills in "cyberspace scavenger hunts" and by working on multimedia projects, i.e. Hurricane Andrew, the Miami Metro Zoo, and the Holocaust (cited in Sanchez, 1995).

These territorial community Internet projects have teachers and students sharing research about their own communities and interests. Robert Sanchez (1996) writes, "as numerous K-12 schools now attest, the Internet can be made a valuable and integral part of the teaching process" (p.71). Educators are using collaborative activities with students from different grade levels to strengthen interpersonal communication skills and group social dynamics and relations.

Nonterritorial Electronic Learning Communities

Nonterritorial approaches to electronic learning communities have gained force as a result of advances in computer hardware and software, computer networks, and electronic communication. Community as a nonterritorial type of Internet culture, refers to individuals sharing information from geographically different locations across the superhighway. Nonterritorial approaches to community influence how users understand their own sense of self identity, social identity, and engage in social relations. Nonterritorial approaches of community are premised on group dynamics that do not involve direct face to face interactions.

For example, computer telecommunication also lets students and teachers leap former territorial community boundaries and seek information from around the planet. On Thursday February 8, 1996 President Clinton signed into law the Telecommunications Reform Act. That same day a public user group recorded about 4 million "hits" from around the world on computers running "24 Hours in Cyberspace: Painting on the Walls of the Digital Cave." Dan Day (1996) writes,

> From keyboards and mouse pads around the globe, thousands of computer users logged onto a one-day Internet exhibition of people and places linked by the World Wide Web[1]... The web site featured pictures and stories about people whose lives are influenced by on-line culture (p.1).

One story was about a couple from Yokohama, Japan that married after corresponding and meeting via e-mail. Other stories included an AIDS quilt cybermemorial to a wounded soldier in Bosnia, research studying the rainforest, students monitoring a dig in Egypt, and spiritual leaders conducting an electronic Talmudic study group. Hansen (1996) writes, "Hours from Cairo, an archeologist toils beneath the burning sun, carefully unearthing ancient pottery... Thousands of miles away in Michigan, students gasp in wonder. As part of the Odyssey in Egypt, an on-line archeological project, students can work 'virtually' alongside archeologists as they excavate a fourth-century Coptic Monastery" (p.54). Many other diverse narrative examples were posted that day in cyberspace. These public stories transgressed time and space as computer users interacted in a nonterritorial community environment.

Territorial and nonterritorial approaches to community are used by educators when forming electronic learning communities. The following stories illustrate a few examples of these different approaches used by educators and art educators. These stories illustrate that dynamic processes are at work in the formation of self identity, social identity, and social relations when electronic learning communities are formed in and out of educational institutions.

Electronic Learning Communities

Electronic learning communities influence and affect how we understand who we are (self identity), our sense of self in relationship to other people (social identity), and how we interact with other people, (social relations) locally, nationally, and internationally. Identity formation continues to be affected by the use of new technology both inside and outside of educational institutions. The formation of self and social identity is complex. The following partial tales (Stuhr, Krug, and Scott, 1995) provide a preliminary perspective of how electronic learning communities influence and affect the formation of self and social identity and social relations.

In art education, Patricia Stuhr and Anthony Scott set up a nonterritorial/territorial electronic learning community for middle school students and teachers from two culturally distinct populations. One school was located in a small rural Ohio township, the second was from a Northern Wisconsin Native American Community. One purpose of their research was to explore the potential use of computer networks for students to confront cultural conflict (Scott & Stuhr, 1993). The Midwestern school's mascot happened to be an Indian head in profile. It wasn't long before the issue of sport team mascots surfaced. The following are two Midwest student responses about their team mascot's nickname.

> **Anglo American Group 1 response:** We didn't mean to insult Native Americans by our nicknames Redskins. We never really thought of it by being insulting. The mascot is used to fire up the sports teams and get the crowd going.
>
> **Anglo American Group 2 response:** My group thinks that if we were Indians we would be proud to have our culture spread that far. We would be proud to have schools and sports teams named after us. If you took something from our culture we would be proud for it to be used, and yes we would like it if you took something from our culture for a mascot (Scott & Stuhr, 1993).

Students at the tribal school found the message sent over the Internet demeaning to them as Native Americans. Teachers and students participated in a passionate debate that followed about the mascot. Two Native American youths responded,

> **Native American Group 9 response:** If we had a mascot, and we called it the Whiteskins you wouldn't like it neither... I understand about the name, but you shouldn't dress up like a Native American and run around acting real stupid. Like he is trying to act like us, but we are not like that.
>
> **S's opinion:** I don't think that we are too fixed about the mascot. I just think you should use something from your own culture. But we don't use the mascot from your culture. Our mascot is a wolf. Now that is something from our culture (Scott & Stuhr, 1993).

Students at each school were never able to understand the cultural significance of the mascot in the social context of the other students community. Northern Wisconsin students asked, why couldn't the mascot be changed? Ohio students questioned why should a symbol so deeply ingrained in a school's community be modified? Scott and Stuhr (1995) write,

> This debate was ended by the Native American students, when one of their groups suggested that, as they could not change each others' minds on this topic, they should stop writing about it so that they could continue to be friends and continue their network exchanges. This was not the resolution for which the teachers or we [researchers] had hoped; however, the students did learn some important strategies when working for the resolution of cultural conflicts. They had... "agreed to disagree" as their solution (cited in Stuhr, Krug, & Scott, 1996, p. 43).

In 1996, I organized a Summer Colloquium about "Art & Ecology: Interdisciplinary Approaches to the Curriculum" at The Ohio State University.[2] Ecological life-centered issues were the focus of the colloquium and how community concerns can be addressed by teachers and students through action-oriented inquiry[3] (Birt, Krug, & Sheridan, 1997). The forty-plus colloquium participants were art teachers, classroom teachers, administrators, and public sector educators from across the United States, India, and China.

On the second day of this five day event, a hands-on technology workshop provided participants with a means to research social contextual information about art and ecology. Time was scheduled for participants to talk with one another about personal environmental concerns. The workshop was organized to help build group collegiality among colloquium participants. The faculty thought this was important because many of the participants were from different geographic locations. Time at the three hour workshop passed quickly. As a newly formed electronic learning community, strong group relations emerged as participant interests were united by the topic of art and ecology and as they shared personal environmental concerns.

During the workshop, the faculty encouraged participants to examine environmental issues on the World Wide Web, and on an interactive "Art & Ecology" CD ROM. The "Art & Ecology" CD ROM was produced for participants to explore the work of contemporary ecological artists, critical interpretations, and issues in ecology and art. The colloquium participants discussed ideas represented on the CD ROM and communicated to one another how they understood contemporary issues about ecological art from different perspectives. The CD ROM provided them a way to identify important ecological ideas from personal perspectives and relate their points of view with issues about contemporary ecological art.

This beta version "Art & Ecology" CD ROM was designed to help art teachers and colloquium participants learn about contemporary ecological art. During the year, a small learning community of faculty and students at The Ohio State University designed the interface, researched content, and produced the CD ROM. Text, sound, video, and images composed the hypermedia movie. Students and faculty collaborated to learn and teach one another about the hardware and software needed to assemble the various media components.

The CD was divided into four sections each of which explores how meanings and values are connected to social, cultural, and historical contexts of contemporary ecological art. The first section of the CD ROM examines ideas about art and the earth. It surveys ways that nature has been represented through art and how art is part of people's everyday lives. The second section includes the art of thirty-two ecological artists. It examines community environmental issues artists address through their art. Section three is a gallery of thirty artists who have participated in different ways in the formation of contemporary ecological art. This section encourages the user to begin conducting their own inquiry about community environmental issues. The last section of the CD ROM invited colloquium participants to design their own curriculum materials about art and ecology, and encouraged them to submit units of instruction for the final CD ROM to be produced in the near future. They were also asked to evaluate the CD ROMs content and interface design. The preliminary results from daily colloquium evaluations indicated that participants were eager to use the "Art & Ecology" CD ROM.

An outcome of this pilot research was a web site designed about Art & Ecology posted as part of the Getty Education Institute for the Arts, ArtsEdNet. This interactive on-line exhibition and discussion is both a set of resources for teachers and an on-line exhibition of contemporary ecological art. The site also includes selected readings that cover a range of books for students and teachers on a variety of environmental, social, and cultural issues and from different subject areas. The three main Art & Ecology web site sections investigate artistic orientations, artworks, and community and/or global issues along with historic, critical, and aesthetic dimensions of art education, ecology, and interdisciplinary approaches to developing comprehensive curricula.

From September through December, 1997, preservice teachers at two higher education institutions, joined art teachers and other interested educators in one of three different discussions that focused on contemporary ecological art, community environmental issues, and interdisciplinary curriculum organization. In a course I taught at OSU, "Social and Cultural Factors in Art Education," students used the ArtsEdNet Talk listserve and the Art & Ecology web site to hold an interinstitutional dialogue with regular education method students at the University of Arizona under the supervision of Dr. Elizabeth Garber. Preservice art students were also invited to participate at Texas Tech University, University of New York at New Paltz, and University of North Carolina at Pembroke. The goal of our collaboration was to create an interactive teaching and learning environment for students to study contemporary ecological art using integrated multimedia or new technology. This electronic learning community brought art teachers and classroom teachers together to share personal curriculum stories about life-centered issues.

In Spring 1997, I organized a small group of students at The Ohio State University to talk on-line with students at Texas Tech University in a newly formed multiple user domain or on-line chat room using "Palace" software. Pre-service teachers at the two universities created "avatars" from a prepared list of icons and images to represent themselves in six different virtual gallery spaces or MUDs. "Avatars" are non-gender specific characters in virtual communities. They are an imaginary and represented extension of the user. The user can chose to create a different identity at any given time by selecting an image to represent themselves. Virtual communities or MUDs (Multiple User Domain) are places in cyberspace for avatars to meet and mingle with other pseudo electronic characters. The six virtual gallery spaces we used were designed by students at Texas Tech under the supervision of Dr. Karen Keifer-Boyd and consisted of preexisting and new artwork transformed and collaged together.

One goal of our exercise was to establish an interinstitutional dialogue about the politics of the student displays. In other words, we were interested in how students interpret images in a virtual space. How are the meanings and values about a work of art negotiated between and among different students via distance learning? What we discovered in the two, 2 hour sessions were that students and faculty playfully redesigned their sense of self identity, using avatars, and role played their new social identity. This initial period of interaction was spent forming personal and social relations within a unique virtual milieu and social context. Meaningful dialogue about the artwork was a secondary consideration. Playful interaction by the participants provided them a chance to meet and/or to avoid one another.

It was apparent from this exercise that electronic learning communities have the potential to affect and change identity identification and construction through virtual environments that blur social category systems, (i.e., gender, ethnicity, race, sexuality, etc.) For example, some participants selected to represent themselves in the virtual gallery as famous artists and as television celebrities. Others created their own nongender cartoon characters. One male selected and role played the identity of Marsha Brady of the Brady Bunch.

I believe these pilot research projects raise several interesting questions educators will possibly face in the near future. What will be the affect on student self and social development as identity fragmentation becomes increasingly popularized by computer users moving in and out of undefined social category roles? How are group dynamics and interactions mediated through optical cables and across vast distances? Geographic space has been bridged by miles of wire through new technology; however, virtual communities also separate people as they sit at their computers interacting with electronic representations of people. What are the implications for art education? How will educators address the impact of electronic learning communities and its influence on producing a fragmented sense of self and social identity?

Some Implications for Art Education

The above stories suggest that when forming electronic learning communities educators should begin by building group relations through supportive, critical, and interactive dialogue (Bakhtin, 1992; Holquist, 1993). Furthermore, the primary task at hand would appear to be to continually assess the social, cultural, and political implications of self and social identity formation. I believe this is necessary when constructing electronic learning communities so that learning processes facilitate critical and caring interpersonal group relationships among members as they construct new knowledge about art.

This preliminary research has also produced some new and unanswered questions, such as: How will art teachers use digital interactive computer technology to construct new knowledge about art? What social and educational conditions are necessary to cultivate an electronic learning community among teachers and students in different geographic locations? How can collaboration among teachers, students, and community members encourage learning and understanding of contemporary art, artists, and issues? What interpretive orientations will art teachers find significant based on new methods of communication, changing conceptions of community, greater access to information, and local knowledge of life-centered issues and situations? I will address some of these questions in future research. However, I believe the influence of electronic learning communities on identity formation requires serious and immediate attention in art education.

What are the consequences of this form of identity fragmentation, both in cyberspace and in "real" community relationships and situations? How will research about avatars and virtual community proceed in art education?

Collins (1989) has noted that conditions of identity fragmentation plague large-scale societies. Identity fragmentation involves aspects of agency, change, and contestation, which are fluid sets of power relations that interact among social category systems. Greenberg (1996) interviewed Sherry Turkle, author of *Life on the Screen: Identity in the Age of the Internet*, a provocative book about multiple personalities lived in cyberspace. Turkle states,

> On MUDS, one's body is represented by one's own textual description, so the obese can be slender, the beautiful plain, the "nerdy" sophisticated. A New Yorker cartoon captures the potential for MUDS as laboratories for experimenting with one's identity. In it, one dog, paw on a computer keyboard, explains to another, "On the Internet, nobody know you're a dog." The anonymity of MUDS—one is known on the MUD only by the name of one's character or characters—gives people the chance to express multiple and often unexplored aspects of the self, to play with their identity and to try out new ones. MUDs make possible the creation of an identity so fluid and multiple that it strains the limits of the notion. Identity, after all, refers to the sameness between two qualities, in this case between a person and his or her persona. But in MUDs, one can be many (p. 12).

As conceptions of culture continue to shift with changing value orientations associated with modern and postmodern views, art educators will need to help students understand the complex relationships among social category systems, such as age, ability, ethnicity, gender, race, and sexuality. Social dimensions of lived experience are embedded in social, cultural, and historical contexts that influence how and why people make art. Art processes are connected to how people understand who they are. Art communicates and expresses ideas about how people understand where they live. The interaction and negotiation of meanings and values associated with specific contextual conditions and social category systems continues to change. I believe cultural complexity is a dynamic process and should not be reduced in art education classroom practices to stereotypical assignments because school structures are based primarily on models of efficiency (Krug, 1996; McFee, 1995).

Cultural change, agency, and social stratification intersec[illegible] interact among people's belief and value systems. They in[illegible]ence and affect how people understand their social roles in society. As one of today's most acute observers of culture and community, McFee has cautioned that most people understand a sense of culture and community in a limited way. Social gatherings, such as, a concert, theater performance, dance recital, or soccer game might invoke a feeling of belonging; still chances are that the people in attendance know only the people that they came with. As people join "virtual communities" on computer networks, they might be virtually without arrangements for common support and mutual aid needed in daily living. Despite the seductive nature that new technology offers through electronic learning communities, most people understand something is missing from nonterritorial social relations, from the absence of face to face interaction. I believe educators need to critically examine educational learning communities that use new technology. We should take steps to better understand the need to form on-going personal relationships that support and sustain, face to face interaction, caring attitudes, supportive dialogue, conflict resolution, and intercultural communication among people locally, nationally, and internationally. However, I believe interpretations of community are elusive. Community implies more than a set of relationships organized around a specific activity or geographic location, for example, using the computer. A sense of community is not simple to understand and even more difficult to describe adequately. Therefore, in regards to constructing electronic learning communities for educational purposes more research is necessary about the influence of electronic learning communities and the formation of self identity, social identity, and social relations.

Conclusion

In conclusion, I have suggested a community of learners can share life-centered experiences on-line, either with private messages or through public conferences. Their messages to one another, delivered with tremendous speed, and shared simultaneously among many classrooms, can provide strong personal lessons in the interconnectedness of art, culture, geography, and human relations.

This historical study indicates that for educational purposes, direct face to face interactive dialogue is important for building strong interpersonal relationships with regards to forming electronic learning communities. However, teachers should first strive to become informed users of new technology by learning to:

1. access information from technological sources,
2. use a wide range of technological tools and software,
3. identify, organize, and interpret technological information, and
4. understand the importance of being sensitive and critical of the quality and sources of technology.

I believe, once these initial goals are achieved, art teachers and classroom teachers should expand their use of new technology to help students conduct inquiry at local, regional, national, and global levels. This cycle of inquiry could include collecting information, making sense of the information, communicating their findings through supportive and critical dialogue, and reinterpreting meanings based on informed decisions. As teachers learn to use new technology to form electronic learning communities, I suggest that:

1. Research has shown that all educational practices are situational (Kliebard, 1986). Change is inevitable, and members of learning communities will need to adapt and be flexible. There is no one set of correct standards for creating curriculum structures to form electronic communities using new technology.

2. When forming electronic learning communities in educational settings, it is important not to assume that students come to a given experience with the same set of understandings of a given subject area, or that their understandings are shared among each other. Supportive and critical public dialogue is necessary to build understanding and strong interpersonal relationships.

4. Electronic learning community members should learn to embrace multiple perspectives about life-centered issues within an alliance of voices. Strategies for resolving conflict should include supportive dialogue by equal participants. It is important in educational situations that we engage in political processes that consider a wide range of community and global issues.

If and when barriers of access are removed to technology, and to understanding the language of telecommunications, computer networks can provide new avenues for using information, and more importantly, for building new relationships with other people via on-line projects that can take a variety of forms. The potential for constructing electronic learning communities using new technology will require that people have intercultural communication skills to cope with complex issues about art and aesthetics within social contexts. Perhaps, some day computer networks will help provide teachers and students a way to become active life long co-learners in processes of democratic education.

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Notes

1. Many web pages around the country darkened their displays that day to protest portions of the law that civil activists and cyberspace advocates say will restrict free speech on the Internet... Photographers, videographers, radio reporters and writers from around the world contributed to the project led by Rick Smolan who organized the Day in the Life series of photography books. Smolan took pictures for the project at the exhibition's "control room" a den of computers in San Francisco. (Day, 1996, p. 1)

2 The colloquium faculty included: Douglas Blandy, University of Oregon; Kristin Congdon, University of Central Florida; Louis Lankford, and Patricia Stuhr, The Ohio State University; Sandra Mims, Learning Unlimited; Ron Neperud, University of Wisconsin-Madison. Colloquium planners included art teachers Mary Sheridan, Pickerington Elementary; Sue Sherlock, Lima West Middle School; and Janet Reger, Dublin Scioto High School. Graduate Administrative Assistance was provided by, Deborah Birt, Darlyn Campbell, and Laura Everhart.

3 The colloquium was sponsored by the Getty Education Institute for the Arts, The Ohio State University, The Wexner Center for the Arts, and The Ohio Arts Council. It was the second of three national forums about teaching contemporary art organized by the Ohio Partnership for the Visual Arts.

4 Art & Ecology: Interdisciplinary Approaches to Curriculum is the fifth in a series of ArtsEdNet Talk online exhibitions and discussions that focus on using discipline-based art education (DBAE) in the classroom. The Art & Ecology site can be accessed using the following: URL: http://www.artsednet.getty.edu/ArtsEdNet/Resources/Ecology/index.html

The Semiotics of Space

Read M. Diket, William Carey College
Carol S. Jeffers, California State University, Los Angeles
Larry A. Kantner, University of Missouri-Columbia
Marybeth Koos, Northern Illinois University
Sally A. Myers, Ball State University
Deborah L. Smith-Shank, Northern Illinois University
Mary Wyrick, Buffalo State College
With response from Gary Shank, Duquesne University

Abstract

This paper is the result of a collaboration among a group of art educators who are interested in the potential of semiotic studies to inform pedagogy and practice in the field of art education. Ours is not a static group. Each year new people and ideas are welcomed as word spreads about insights that can be generated by using semiotic lenses to understand our profession. From our first tentative steps into the complexity of semiotics four years ago, we have moved into more and more complex semiotic arenas which compliment our own individual research agendas. The paper-exerpts that follow, focus on a single concept: the idea of semiotic space. This is the first time we have attempted to focus on one idea. What has surfaced is the diversity inherent in any concept. We have approached the idea of space concretely, cognitively, abstractly and personally. This is also the first time we have invited a discussant from the SIG Semiotics and Education to be part of the panel. The discussant's contribution led to significant discussion about our papers, our ideas, and our passions, and his reflections serve as the final part of this collaborative paper.

Postmodern Museum Space

Read M. Diket

During a trip in the summer of 1996, I visited a number of museum sites in pursuit of autographical works of the Italian artist Spinello Aretino. My focus was on specific holdings, particularly some late 14th century works of Spinello in Europe and England.

Encountering museum displays and visiting vault areas in city after city, I gradually became cognizant of a postmodern dissonance in reworked gallery spaces. I actually lost my sense of place in some of the ambiguous galleries. Spaces were deliberately cre-

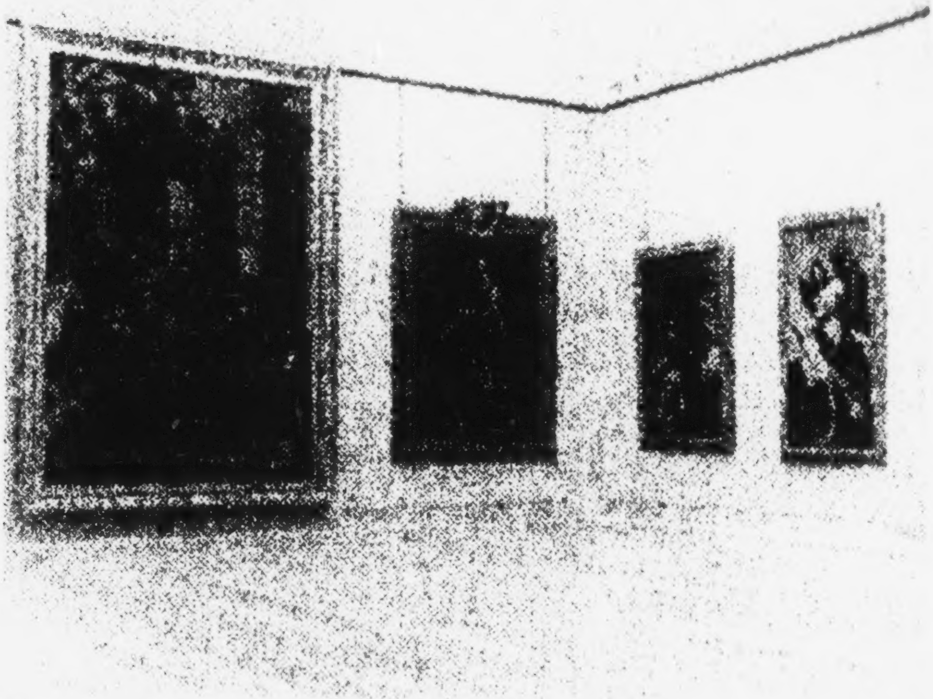

Figure 1. The Louvre, Richelieu Wing

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ated as mazes of interconnected large boxes, many of great height; walls were often colored or fabric arrayed in grayed hues, anchored to floors of light wood in a gymnasium finish (for example, see Figure 1, Louvre's new Richelieu wing, photo by Diket). Collections were pared to what appeared to be primary works accompanied by sparse text, often simple transparent plates with artist's name, title of work, and perhaps some indication of date or provenance.

Postmodern philosophy encourages an "anti-(or post) epistemological standpoint...[which embraces] rejection of the very idea of canonical descriptions ...final vocabularies ...categories..." (Magnus, 1995, p. 634). A viewer in today's museums faces art and physical environment unaided by grand narrative, self-consciously open to the historical objects on display. Postmodernist architectural spaces attenuate one's sense of physical being, amplify spatial and social awareness, and confound historical expectations. Museum visitors acutely experience every footfall and whispered conversation. They are forced to notice and react to others traversing through the rooms. These impressions imprint as visitors fumble with purchased guides for direction or seek exit markers at doorways. Though the museum sites no longer present physical obstacles to access their spaces, holdings in the new museum spaces seem less available intellectually because placement may not be chronological or clearly thematic. Social interaction and spatial experiencing, along with entertainment value as a diversion or tourist attraction, seemingly represent the new museum foci (see also Berry & Mayer, 1989), though one detects a lingering modernist elitism in the physical space and collection display.

Can we speak of impressions and postmodernist interpretations/determinations as reality? Peirce (discussed in Knight, 1965) avows spontaneity, an attitude that in free inquiry produces a truth and describes a reality. He maintains, however, impressions and interpretations are nevertheless assumptions on the part of a viewer, more a matter of faith than indispensable presupposition. Truths are inferred from that perceived as universal states of mind—through Critical Common-Sensism. Peirce's Critical

Common-Sensism includes discernment of consciousness, inventive originality, generalizing capabilities, subtlety, critical integrity and factual basis, systematic procedures, energy, diligence, persistence, and devotion to philosophic truth. Though acknowledging the cognitive difficulty of simultaneous analysis, Peirce's phenomenologically driven act requires an isolation of arbitrary and individualistic components of thought, leading to systematized discernment of communal experience. The analysis of catalog texts provides further confirmation of conflicted museum spaces.

Though the Louvre serves here as a prototypical example, I had previously noted similar spatial configurations with museum collections in Kansas City, Montreal, San Francisco, New York, New Orleans, and Washington, D.C.; these sensations were experienced anew in Rome, Venice, and Florence, in Munich, Paris, and London, even at the regional museum in Laurel, Mississippi. Had the museum collections on view undergone such reduction for the benefit of spectators, to reduce cognitive load or to enhance aesthetic impact? What messages were curators conveying to others who enter these formula driven spaces? What meanings can be discerned in a gymnasium space? Were the art works simply details within a representamen of art as entertainment or were housed collections "a real exercise in gymnastics, one of the most subjective of arts...a kind of game of dominoes?" (Jodidio, 1993, p. 55). Were the museums signs of public or shared cultural ownership? What of obvious ambiguity; moreover, what about contrasting meanings? Counterpoised to interior pictorial and spatial sameness were often dynamic exterior architecture, distinctive entrances replete with carefully chosen strong, nationalistic, sculptural work (for example, see Figure 2, British Museum, London). The gigantic mask, thrown on the ground by the entrance, seemingly exemplifies rejection of truth correspondences between museum held artifacts and a singlular historical basis or lineage for art (Photo by Diket)

Unquestionably, the problem of finding meaning has been given over to viewers. The didactic, teaching museum is gone for good or bad. Museum visitors have adapted; they no longer

Figure 2. British Museum, London

swoon from overstimulation as they did when paintings stacked to ceilings and sculptures crowded in dusty corridors. Now viewers rather arbitrarily enter and exit collections associated with room colors, thematic juxtapositions, or when following arrows for time-based tours. Today's museum motifs depart from historical, cultural, pantheistic or stylistic traditions. Many museum visitors quickly snap a few photographs: Prove you were there; better label the photos before you forget where. Still, in a few museum rooms, visitors stop before works or perhaps find seats before a favored work, collect their thoughts, focus briefly, and perhaps reflect. Therein lies today's meaningfulness, in the actions of viewers.

The new museum aesthetic is hygienic, a speck of dust or decay can rarely been found. Art objects everywhere have been restored to pristine condition, if not original states. The markers of history are gone and viewers are given fresh views with personal possibilities. Celebrating colored walls, hypersensitive to the details of display, actively promoting in-house food courts and gift shops, today's museum directors massage the crowds at major tourist attractions. However, rich painting, sculptural, and architectural artifacts in space settings offer fewer entrance and exit cues to the intellect; the viewer seems equally extraneous when collections are photographed for postcards or catalogs. Museum architects and curators might well question what it is that they have wrought. Museums and the collections are more physically accessible to viewers, both on-site and off-site with computer technology, but museum quality art is not currently presented in ways that actually invite deep consideration and interpretation. My own response is to try harder, to experience more consciously. I can connect with postmodern space by becoming cognizant of its nature and my own.

Note: As to my original project, I was able to examine some few, faded fresco fragments in England which still clearly bore the hand of Spinello. I saw, drew, and recorded narratively my impressions of brushwork and working mode. I spent hours with these remnants of a lifework and envisioned for myself the original wall program. Even these minor vault relics were about to be restored; the museum staff kindly took good photographs for me before conservation began. I am postmodernist enough to understand the need for conservation for these vault relics and traditionalist enough to lament over the loss of "original condition," whatever that was.

From Place to Space, Security to Freedom: Semiotics of Placelessness

Carol S. Jeffers

Losing a Place: In their mad scramble to find offices for dislocated faculty and deans, administrators on my campus seized upon and appropriated the large open space of the main gallery in the Fine Arts Building in May, 1996 (and *not* the space of a gymnasium, lecture hall, or chemistry lab). Following the June Commencement and deinstallation of the annual exhibition of undergraduate students' artworks, the gallery was scheduled for closure and immediate conversion to deans' offices. The threatened loss of the gallery—and of our accreditation approval from the National Association of Schools of Art and Design (NASAD)—the loss of a vital instructional space where meanings are constructed and art education happens, and the sense of *placelessness* engendered by such a loss sounded a call to action that was heeded by a group of activist students. This sense of placelessness, ironically, served to build identity, community, and created the *space* for taking socio-political *and* artistic action. It also made it possible to examine the relationships between place and space, and between the security and freedom they represent (Tuan, 1977). This small piece, excerpted from "An Art Gallery is Not an Empty Space," which appears as Chapter 14 in *At an Intersection: Time, Place, and the Community of Art Education (The Cal State L.A.Experience in Context 1947-97)*, highlights a group of art students' movements between place and space, security and freedom.

Creating a Space: With commitment and purpose, a group of graduate and undergraduate students mounted a cogent multifaceted protest that combined art, some humor, and communal action. To demonstrate what the loss of the main gallery would mean to future exhibitions, these students deinstalled the annual undergraduate show and re-installed its hundreds of pieces in the

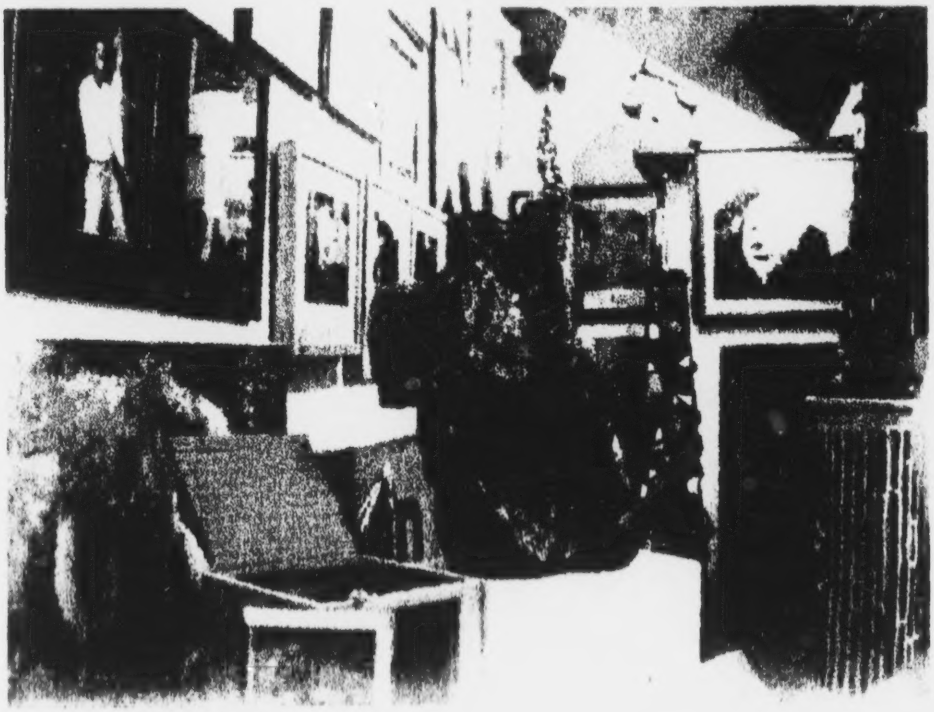

Figure 1. Stuffed COMA!

confines of the small student-operated gallery known as the "COMA," aptly named the *Closet* of Modern Art. Crammed full of works, making it impossible to see them all, the COMA exhibit clearly made the point that its space is inadequate, even as it recontextualized the work in a rather intriguing new exhibit. Next, the students turned the COMA gallery into a most convincing office and decorated it, as if for a dean, with a plant, K-Mart painting, vase, book case, and two matching chairs placed in front of the desk and computer table. Meanwhile, the students also were designing and distributing new protest flyers each day during the campaign. These flyers incorporated images of the *Mona Lisa* and the *Thinker* with slogans such as, "Despite your indifference, art lives!" and "an art gallery is not an empty space." The text of these flyers provided the names and addresses of top administrators and urged students and faculty to write and register their protests against the decision to close the gallery. One flyer, with a particularly frightening image of a skull juxtaposed against cracking mud, pointedly asked: "IS ART DEAD?" The students also arranged these flyers in the form of a huge "X" and taped it across the closed doors of the main gallery. In addition, these flyers plastered the front of the Fine Arts Building and nearby kiosks in an effort to inform the campus community of the impending gallery closure. The message they carried was clear: Give us back our gallery!

Meanwhile, the students organized a march to the administration building. Joined by several faculty members and a few curious high school students, the chanting students carried large banners and a list of demands across campus to the Provost's office. A photo of this march ran on the front page of the campus newspaper. After a promising session with the Provost, the students decided, nevertheless, to keep their momentum going and keep up the pressure by hanging the march banners on the Fine Arts Building. Anyone entering the building or just passing by was confronted by the students' outrage as captured in warnings and declarations such as: "Don't close our gallery," "ART, NOT OFFICES," "shame on you, keep our gallery," "save our gallery, write the president." Because they could not carry protest signs twenty-four hours a day, the students created figures out of black trash bags who could. Strategically placed in the garden in front of the building, these black figures carried signs which read, "Fine

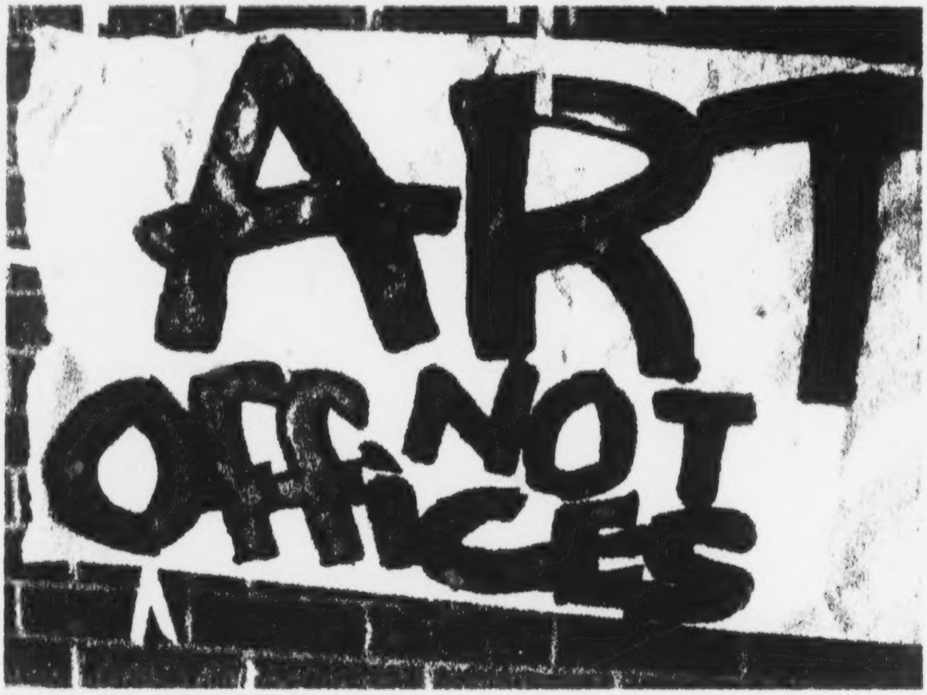

Figure 2. The Basic Concern

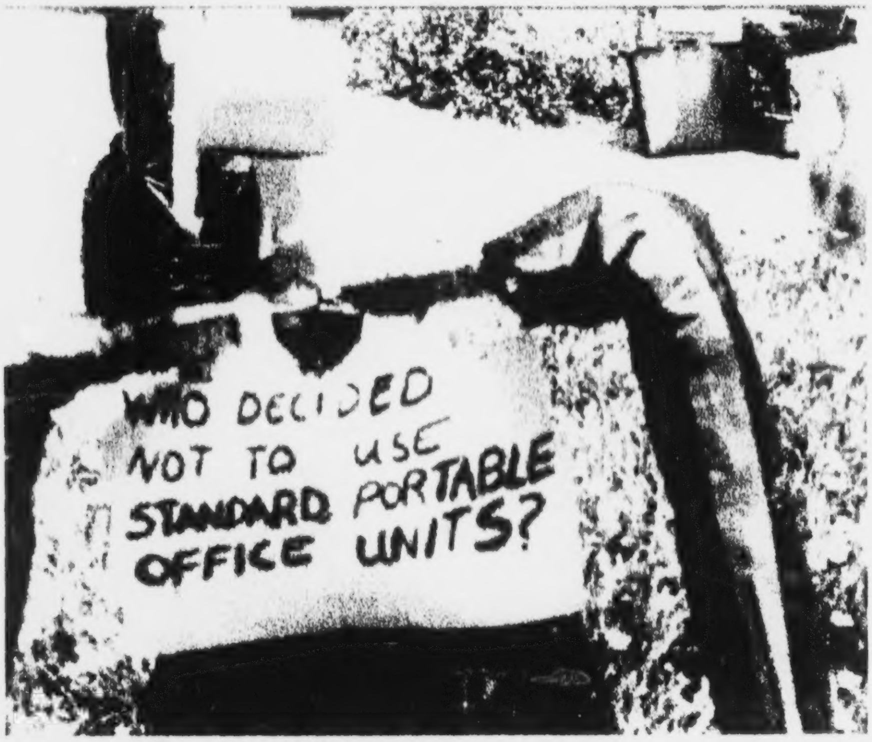

Figure 3. If no one asks the question...

Arts Building--NOT DEAD YET!" and "WHO DECIDED NOT TO USE STANDARD PORTABLE OFFICE UNITS?"

Suddenly, the administration reversed its decision to close the gallery. The students prevailed; in this triumph, faculty and students alike heaved a collective sigh of relief. On graduation day, the mood in the Art Department was bright as its faculty and staff hosted a reception for the new graduates and their families in the *reclaimed* gallery space.

The threatened loss of place, of security and identity serves to remind us that we may never take for granted the experiences of space and place and our movements between them. These movements can illuminate and situate experiences of empowerment, freedom, identity, and communal action. Metaphorically speaking, the gallery is a performance environment that situates and produces multiple, overlapping interpretations of security and freedom. In this case, the performance quite literally involved taking back the gallery.

Personal Spaces

Larry A. Kantner

This year the group of presenters choose as our theme: Semiotics and Personal Spaces. This immediately prompted my memory to the writings of Carlos Castaneda (1968, 1972) and his books on the teachings of Don Juan.

Castaneda was an anthropology student at the University of California and had been making trips to the Southwest to collect information on medical plants used by the Indians in the area. On one of his trips he met an old white haired Yaqui Indian named Don Juan. Don Juan was a *bruho*, a medicine man, and he agreed to accept Castaneda as his apprentice. One afternoon as they were sitting together on Don Juan's porch he explained to Castaneda the importance for finding one's spot, his *sitio*. This is the spot where one can feel happy and strong.

Castaneda, assuming that it would be near Don Juan, moved closer to him, at which Don Juan informed him that this was his spot and he would have to find his own spot. Castaneda, confused, inquired how he would know when he had found his spot? Don Juan answered, when you find your spot you will know it.

The rest of the afternoon and through the night Castaneda searched. He even tried sitting on Don Juan's spot to no avail. At one point Don Juan informed him that he must feel with his eyes. You may see something, but what is important is what you feel from your seeing.

One's spots, because there can be more than one, evolve and change; they extend from the past but exist in the present. It is an on-going endeavor that begins and connects to our very first explorations. Take for example the young child playing in the kitchen cabinet, banging the pots and pans with a look of pure joy, creating a non-product art, a lived art (Kantner, 1989) extending to the individual seeing, hearing, with feeling, in his or her place within the immediacy and oneness of an aesthetic experience.

Robert Sommer (1969), in his book, *Personal Space*, discusses space, not as spherical, but extending unequally, undulating in all directions, allowing for territorial and intragroup relationships. Twenty-five years ago I had the opportunity to be in the NEA-USAID Teacher Corps in Nepal. During that time I became very close to a Nepalese family living in Bhaktapur near the birth place of Budda. Their home became my spot in Nepal. On my last evening with them, the father took me down stairs to the front door and removed the old antique lock from the door and gave it to me. Nothing needed to be explained. This intepretant defined our spot. My personal space extends and embraces this spot in Nepal.

Like Castaneda, we too search for our spots. Often a difficult journey, mediated through our intepretants, always in flux, at times vague and elusive, but never static, they evolve and interconnect. To quote Don Juan:

> For me there is only the traveling on paths that have heart, on any path that may have heart, there I travel, and the only worthwhile challenge is to traverse its full length. And there I travel, looking and looking, breathlessly. (Castaneda, 1968)

Semiotics, The World Wide Web and Art Education

Marybeth Koos

"Semiotics is the study of connectedness" (Smith-Shank, 1995, p.3). When I was invited to participate in this panel which focused on the topic of space I was very excited because I think there is a natural link between semiotics and my work with the World Wide Web (Web). The concept I am focused upon is "connectedness."

The World Wide Web is my primary work space. Recently while problem solving, I experienced a significant "ah-ha" moment, a moment which Charles Peirce would have called "abduction" (Smith-Shank, 1997, p.3). This discovery generated a great deal of excitement for me. Although I have always been an associative thinker rather than a linear thinker, I feel that this "ah-ha" experience signified a leap in my thinking processes. This leap, I believe, is the result of working within the web environment and its inherent quality of connectedness.

The Internet, or more specifically the Web, appealed to me only when the browser Mosaic was introduced in January, 1994. Although previously there had been text-based means of accessing information on the Internet, it was the visual exploration through images and hyper text that enticed me. These devices allow users with associative thinking processes to visually explore the Web in a cognitively-comfortable way. In fact, I whole heartily agree with Gary Wolf, contributor to *WIRED*, when he described Mosaic in this way, "Mosaic is not the most direct way to find on-line information nor is it the most powerful way. It is merely the most pleasurable way" (Wolf, 1994, p.116).

Exploration of art-related websites led me to another connected but shifting thought process related to the use of art images for teaching. I began to envision a variety of models, of teaching situations where we could use the images available on the Web for ourselves, as instructors and we could provide students with access to these images. Through this approach I began to explore what Smith-Shank and Diket (1997) describe as the heart of semiotic pedagogy, "a semiotic approach to learning and teaching effects connections between new and past experiences, demolishes historical boundaries between disciplines which have constrained learning in the past, and reaffirms notions of shared space" (p.4). Through the creation of websites for college classroom use I was able to link my students to actual museums and virtual museums worldwide. Art images and collections were available that could not be provided in textbooks. For example, the artists Christo and Jeanne-Claude posted photographs daily on their website as they Wrapped the Reigstag.

To explore the potential of Web connectedness, students were given an assignment. The students' assignment had three components: 1) to evaluate an artwork of their choice (an artwork they knew from past experience) that they found on the Web; 2) they were to apply information and learning from their class (new experience) to the artwork; and 3) they were to evaluate a second artwork face to face, and to report on this comparative experience. Students reported very interesting observations about their Web-surfing. They were surprised to find very few images posted on websites maintained by actual museums in contrast to the virtual museums. The actual museum websites served more as an advertisement for the museum than a source of their collection images and information. Another observation reported by some students was the ability to search for artists or topics that were of interest to them, rather than be limited to the collection in one specific location. The students were interested in artists and movements which included the surrealists, African-American artists, Frida Kahlo, Diego Rivera, Michelangelo, and van Gogh. Through the students' research I also became a learner in this class. They introduced me to artists and websites, and together we explored this material. We engaged in discussion about the reliability of information on the Web and who was in control of the websites and images. We also discussed issues of power and control in relationship to the selection of art for a website, museum or a class.

Two insights have resulted from the creation of this website and the creation of this website assignment. These insights are that I no longer need to use a textbook and I no longer need to rely upon a prescribed canon of artwork to teach art appreciation. These insights are liberating when contemplating course material.

A third insight occurred regarding "thinking shifts" or "surges of creativity" that are part of the associative qualities of the Web. The interaction with the Web resulted in connections with people and ideas creating an environment much like the situation in Florence during the Renaissance. Csikszentmihalyi (1996) discusses the integral part that many people in society play in establishing a creative environment; bankers, churchmen, heads of guilds, in addition to the artist. He states, "It is because of this inseparable connection to perform beyond previous limits that creativity must, in the last analysis, be seen not as something happening within a person but in the relationships within a system" (p.26).

The Web is a connected, creative environment which can serve as an agent of change within the educational community. Through discussions with a variety of webmasters I have found that they have had similar insights and experiences. As people begin to work collaboratively through the Web the concept of connectedness will help to redefine issues of power and control particularly in a learning environment.

Personal Reliquaries as Signifying Spaces: Celebrating the Ordinary

Sally A. Myers

Danesi (1995) writes

> "All personal objects acquire meaning within room settings... Objects are extensions or projections of ourselves, imbued with meaning in the context in which they are placed...when we change [an object's] place we somehow feel that something more fundamental has also changed" (p.184-85).

I was inspired to choose this topic by the work of Danesi, Kit Grauer who used her own home as an example of the semiotics of place, and Rita Irwin, who discussed the context of her artwork and its relationship to the egg. I want to discuss the semiotics of space as they relate to the reliquary, a space specifically constructed to hold a precious object. I am most interested in personal space and the artifacts that we choose to make that space meaningful.

I have linked this concept with the cultural ideal of shelter and the complex meaning(s) of home. I am specifically considering the meaning of spiritual spaces within the home along with personal ideas concerning the notion of the spirit and the location of a signifier of the "spirit." This brief paper addresses the idea of intimate space and the objects that fill it as extensions and projections of ourselves (Danesi, 1995). I want to consider how objects have meaning through their placement and context.

I will discuss these objects in the following ways: the images and artifacts that are traditionally considered to be cherished, along with the special places we construct to keep our relics safe; and, the relics and reliquaries I have constructed in this tradition.

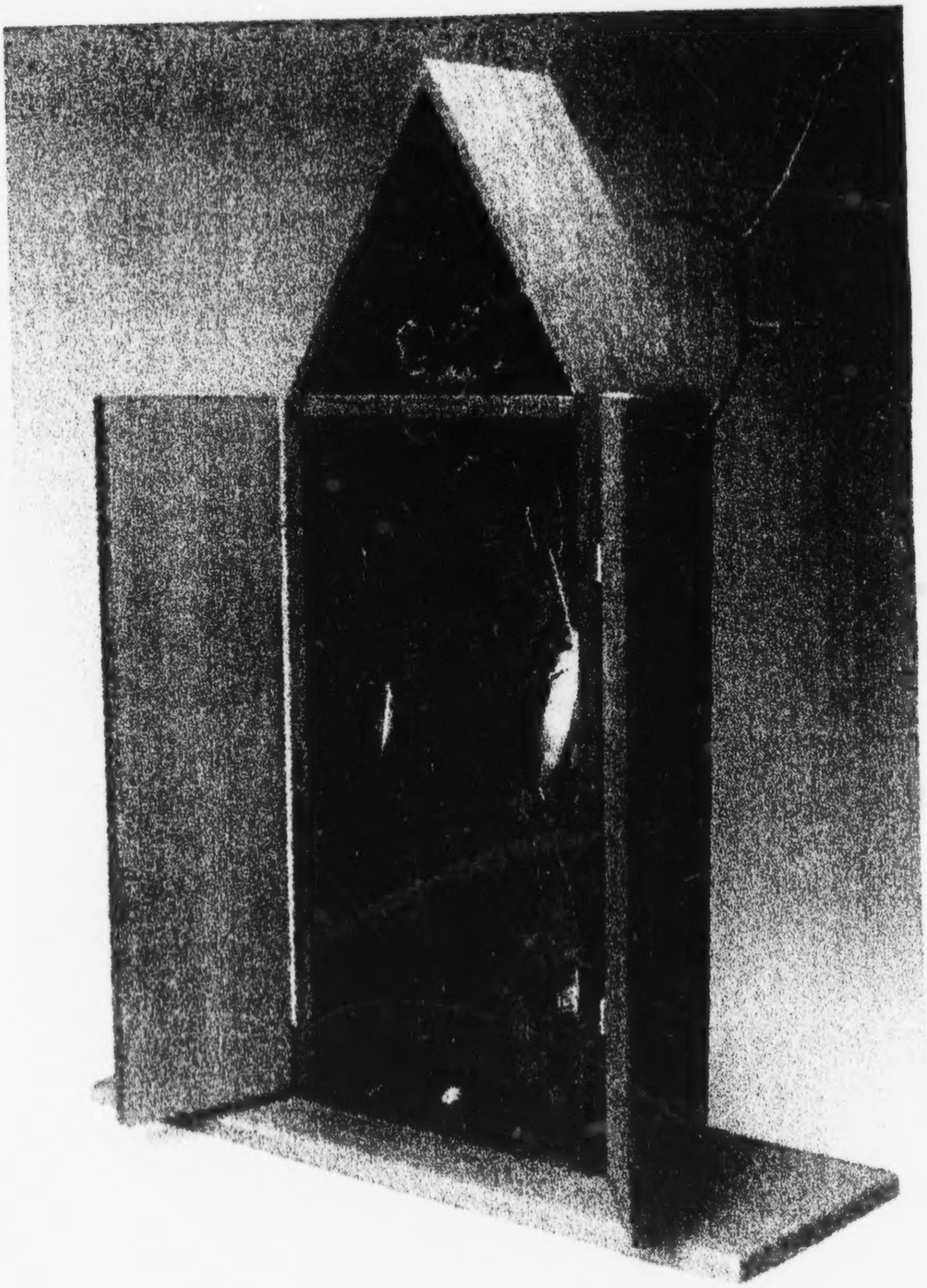

Figure 1. Our Darling, Sally Myers.

The images people consider special enough to be cherished have a long history and culture. These are objects worthy of special spaces, the holy relics of life. To learn more about this we might examine, for example, *Coatilcue*, an image of the Aztec goddess of birth and death, the Virgin Mary, an image of the Christian goddess of love and sacrifice, the scarab beetle, an

Ancient Egyptian symbol of eternal life, the bones of St. Peter and Paul, Christian saints.

These artifacts demand special places constructed to keep our relics safe: the reliquaries. Examples of reliquaries include the ancient Egyptian pyramids, Christian altarpieces and boxes and more contemporary artworks by Betye Saar such as *Black Girl's Window* and *View from Sorcerer's Window*. We can include altarpieces such as Gruenwald's *Isenheim Altarpiece* as an example of an artifact designed for a specific context: a hospital for people suffering from a skin disease called St. Anthony's Fire.

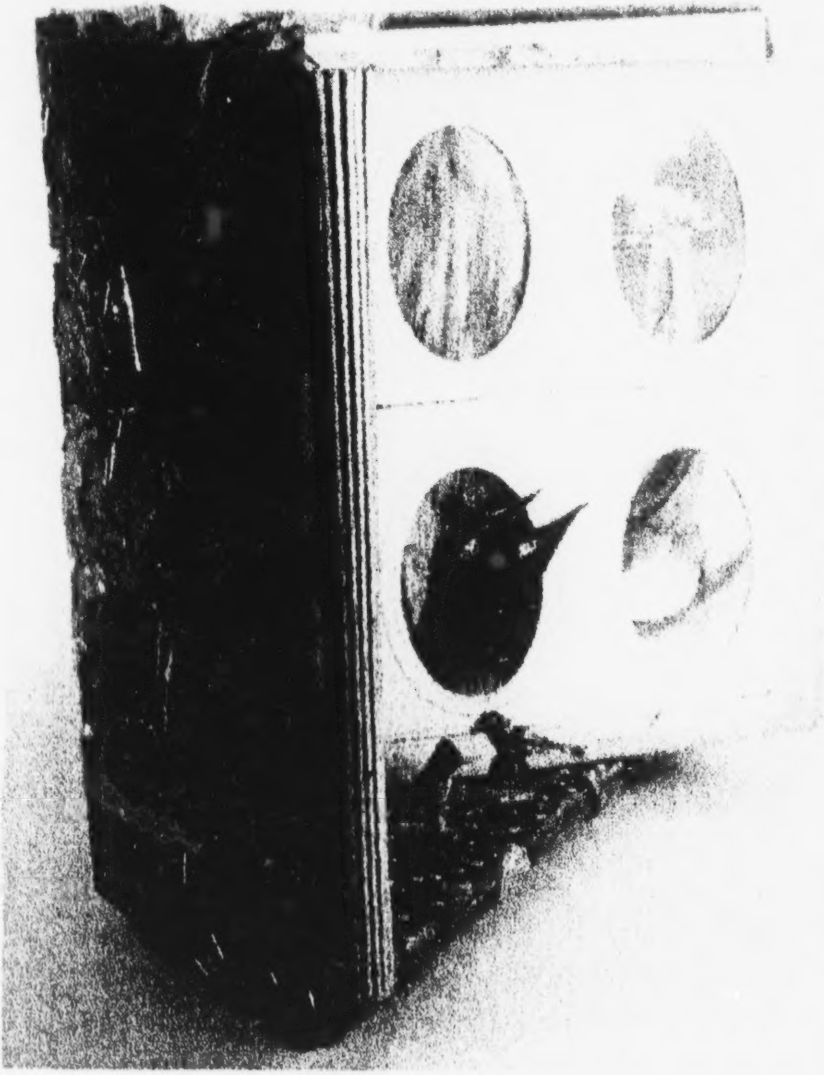

Figure 2. Memories, Sally Myers

Because of its context, this work contains many references to its intended Christian audience. For example, Gruenwald gave the Christ figure lesions in his skin so that those suffering would feel the empathy of the Christ figure who also suffered as they were suffering.

The Christian tradition of the reliquary or box can be traced to the Byzantine empire. Through the Middle Ages these special containers usually had precious metals and inlaid stones to underline the importance of their contents. Often the outside surface or shape of the reliquary was constructed to hint at its contents. Some reliquaries are shaped in the form of heads and contain skulls, some are shaped in the form of arms and hands.

Altars, altarpieces and reliquaries do not have to contain relics anointed by an institution to be seen as important. They can also be personal statements that bring together the "ordinary" objects of life and give them special meaning and focus. For some, these objects might be those that "call out to you" at flea markets and yard sales. The Mexican tradition of constructing a home altarpiece is based on the spiritual aspects of ordinary objects. Amalia Mesa-Bains is an artist who is involved with the personal, or home, altar. In the last several decades she has constructed personal altars to make political statements about Chicana women such as *Altar for Dolores Del Rio* (1988).

I have been considering signifying spaces and signifying objects. I offer my artwork as an example of the personal reliquary. In these works I hope to show how choosing an object and placing it in a special space gives it increased meaning that underscores its value. In *Our Darling* (Figure 1), I chose the form of a traditional Christian altarpiece with hinged doors. The outside of the work is painted a dull blue and the inside is a bright red. Inside on the wall of the wooden altarpiece a bronze Victorian placque designed for a child's casket is mounted. It is inscribed Our Darling. From the bottom of the box are black locust branches with long dangerous-looking thorns that seem to be growing though the bottom of the box and filling up the inside. This is designed to give the illusion that the branches had long ago taken over the commemorative box and had grown through the bottom and out the sides of the box. A few of the thorn branches have feathers tied to them as a reference to a Hopi tradition. In this tradition, if a person has a thought they would like to rid themselves of such as anger or envy, they give that thought to a feather and tie it into a bush and let the wind carry the feather and the thought away. Visitors who open the box are expected to speculate about the box, the special objects inside, the thorns and the person who was "our darling" and the thoughts we might have had concerning her death.

In *Memories* (Figure 2), I removed half the old photographs from a Victorian photograph album and replaced them with small drawings of my eyes, mouth, nose, chin and ears. To

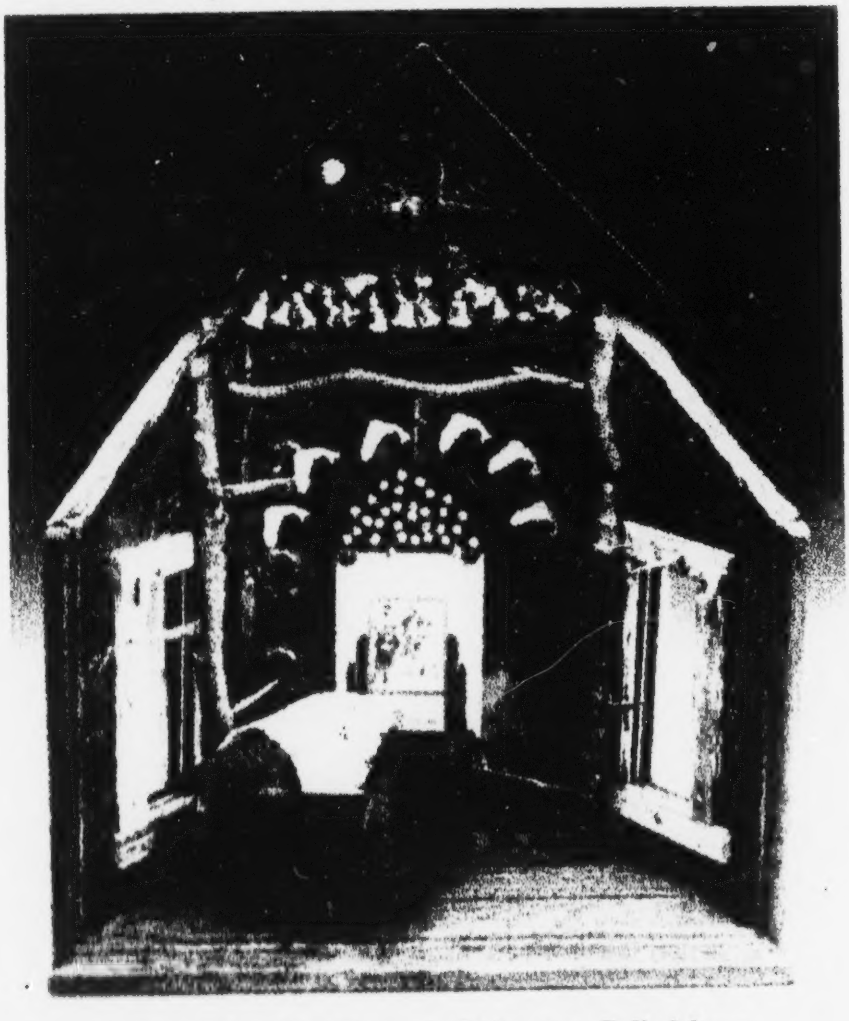

Figure 3. Remember Me: Home As Reliquary, Sally Myers

hold the book, I constructed a small shelf encased in overlapping small copper hearts held down with nails. I placed the open book on the shelf so that the viewer could see several pages, then I added two small wooden birds who stand on the shelf and look on in a disinterested way. In this way, I constructed a personal altar made of ordinary objects combined to have more meaning.

Remember Me: Home as Reliquary (Figure 3) is a small altar shaped piece. The partial walls have small windows and above them is an allusion to a roof line. Up in the rafters are beads painted with faces that represent my relatives looking into my life. In the center of the reliquary is a small picture frame from the 1940s. Built into the frame is a small piece of glass with the phrase "Remember Me." The picture inside the frame is a small photograph of my mother as a young child with her family squinting into the camera. Because her family is Czech, I placed small Czechoslovakian beads made in the form of flowers around the walls and floor. On the "floor" of the piece, in front of the picture, I placed a small overstuffed chair made for a 1940s doll house. Here, the ordinary "stuff" of life is held up as extraordinary through its placement in a reliquary.

Finally, *Growing Through the Changes* (Figure 4) is an enclosed space. Although the viewer cannot reach inside, she has a clear view of the interior of the box. This creates a sense of airless, still space inside the box as if the air inside were very old. I constructed this wooden box with windows on three sides. Inside, at the bottom of the box, I imbedded small willow branches and thorny branches from rose bushes along with a circle of small enamelled flowers. The branches "grow" up toward the top of the box in a tangled unorganized way, but half way to the top they are forced to go through a metal ring attached to the back wall of the box. Here the branches must be forced in a tight bunch together to make it through the ring. Once through, they are free to move outtoward the sides of the box and to the top where they appear to be coming through the cracks around the windows in the box and through some small holes in the top. The branches literally "grow" through the changes within the context of the box.

In this brief paper, I have given you examples of some historical references for artifacts and their signifying spaces Through these examples and those from my own work, I hope to give you one view of how we can consider the ordinary artifacts and relics of life as extraordinary. I offer a way of looking at the *things* that we hold dear and the special signifying spaces in which we place them.

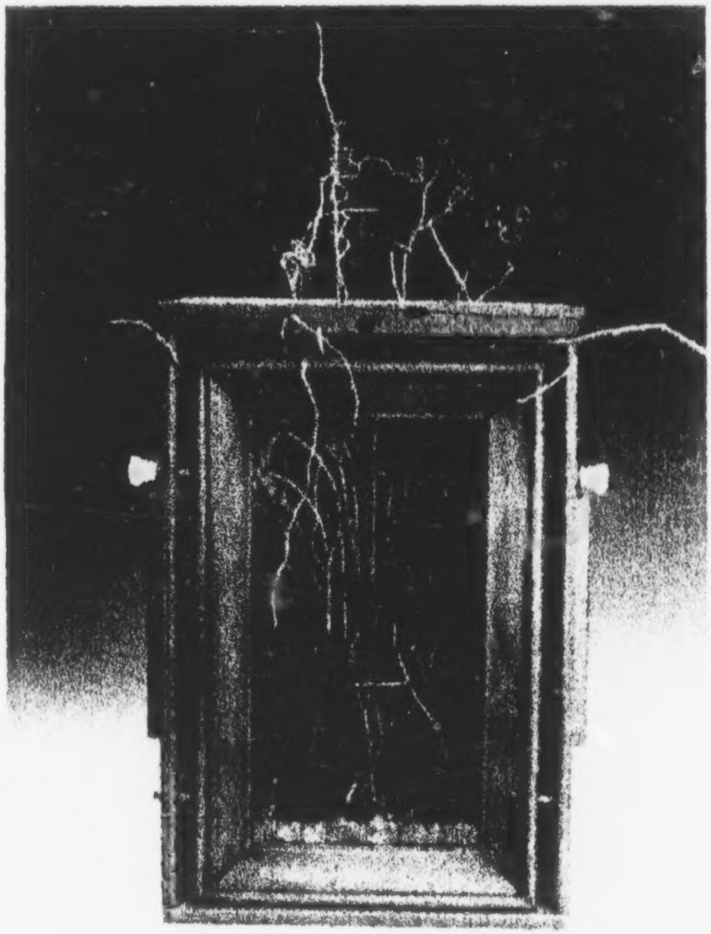

Figure 4. Growing Through The Changes, Sally Myers

Artwork discussed: Growing Through the Changes; 1996; Wood, glass, willow branches, found objects. *Remember Me: Home as Reliquary*; 1995; wood, glass, locust branches, photographs, found objects. *Our Darling*; 1995; wood, locust branches, found objects. *Memories*; 1994; wooden shelf, copper, nails, Victorian photo album, drawing, found objects

Space For Women's Artwork Within the Male Tradition

Deborah Smith-Shank

> I am quite sure that the vitality of many female students derives from frustrated maternity, and most of these, on finding the opportunity to settle down and produce children, will no longer experience the passionate discontent sufficient to drive them constantly towards the labours of creation in other ways. Can a woman become a vital creative artist without ceasing to be a woman except for the purposes of a census? *[Reg Butler (1962), reprinted in New Society, 31 August1978, p. 443] (Quoted in Parker & Pollock, 1981, p. 7).*

Feminist artists' writings have often provided a forum in which they could consider issues directly related to the male-oriented assumptions in the cultural definitions of an artist (Witzling, 1994), and of notion(s) of creativity. Throughout the history of art "women artists have continued to ask themselves the questions Can a woman be an artist? Further refined as How can a woman be an artist? And finally focused to Can *I* be an artist?" (Witzling, p.2).

Artworks, especially that of feminist artists, are illuminative when considered within in the context of *Umwelten* (von Uexkull, 1982) rather than environment. Environment is usually thought of as being "outside" ourselves, while *Umwelten* exist in relation *to* organisms. It is the relatedness that makes feminist artwork so appropriate for this type of scrutiny. *Umwelten* can be understood as related- and at the same time, relating-spaces which shift and flow with the activities of all creatures and features within it. *Umwelten* are not static, but are in constant states of flux both at the species and individual level. According to Deely (1993), "The environment selectively reconstituted and organized

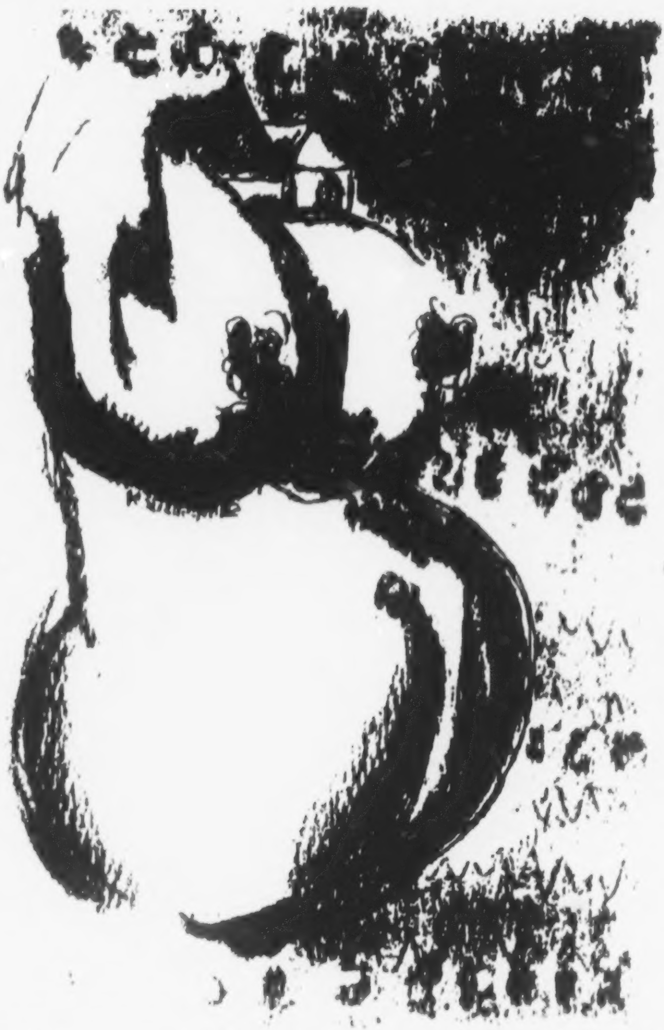

Figure 1. Certain recurring nesting behaviors... Deborah Smith-Shank

according to the specific needs and interests of the individual organism constitutes an *Umwelt*" (p. 42). When considered within the context of *Umwelten*, the creative act becomes a process of nurturing and directing ongoing processes of semiosis, while artwork becomes an object of contemplation wherein the viewer/object interaction generates interpretations which may or may not have been intended by the artist, but which have certainly been coded through culture. Feminist artists intentionally engage viewers who are unavoidably biased by their culture(s). Making artwork then, is an activity of encoding messages of resistence. The power to explore/explode codes, and to manipulate knowledge representations (signs) is the function of feminist artwork.

Understanding feminist art requires that the viewer reason from their culture(s) to the sign(s) and back again to their culture(s).

Through signs, people create Culture and the institutions of culture, including religion, government, armies, schools, and even art (Deely, 1992). Throughout much of history, women have been assigned the role of culture-keeper, and in many time periods throughout history, have worked diligently to preserve (mainstream) patriotic public Culture and Public Art. At the same time they have also preserved the (hiddenstream) non-public artistic

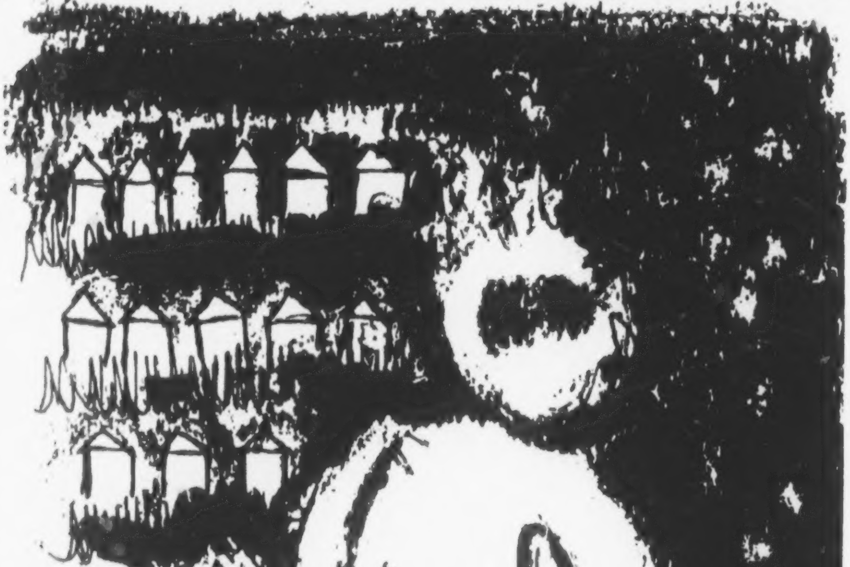

Figure 2. Certain security seeking behaviors... **Deborah Smith-Shank**

traditions of the home. The dichotomy of Public (male) and private (female) art is one topic of feminist artwork. Throughout history, viewers of Public Art are assumed to be male. The gaze of the (male) audience has been courted by artists with voluptuous nudes with come-hither looks. Women artists including Audrey Flack, Judy Chicago, Debra Grall (Witzling, 1994), and I encode a feminist understanding of women's bodies and culture, and make art that can be understood within a female *Umwelt*. Artists such as Faith Ringgold return to hiddenstream traditions such as quilting, as part of their feminist *Umwelt*. Other artists such as the Guerrilla Girls, Adrian Piper, Barbara Kruger, and Jenny Holzer are more explicitely political, calling into question the unreflected assumptions about *Umwelten*; about history and culture.

Culture has impacted our lives by determining what is important and what is not; what makes sense and what doesn't. Interacting within one's own culture is a habit. The arbitrary nature of cultural sign systems is not apparent until people are exposed to systems which depart from their own. Culture imposes an assumed unity on a diversity of codes and has a naturalizing function, in that it makes constructed unity appear as given and enduring. Women's artwork purposefully calls into question the arbitrariness of cultural sign systems and purposefully calls into conversation routinely unexamined cultural signs (von Uexkull, 1982). According to psychologist Karen Horney (1978) "There is scarcely any character trait in woman which is not assumed to have an essential root in penis-envy" (p. 247). Far from adhering to the penis-envy theory, feminist artists question the signification of their own bodies. Cultures impose privileged understandings upon the multiplicity of meanings inherent in artwork. Creativity within Western cultures has been associated with genius and seminal-fluid ideas. Since most naive viewers experience art exclusively by male artists, cultural assumptions are made about sex-linked genes for creativity. These assumptions are confronted with suspicion, hostility, art, and research by feminist artists and critics. Feminist art and criticism (Frueh, 1988) has attempted, over the past 30 years, to generate insights into the work of women artists which facilitate collateral experience within the *Umwelt*—the space—where meaning is constructed.

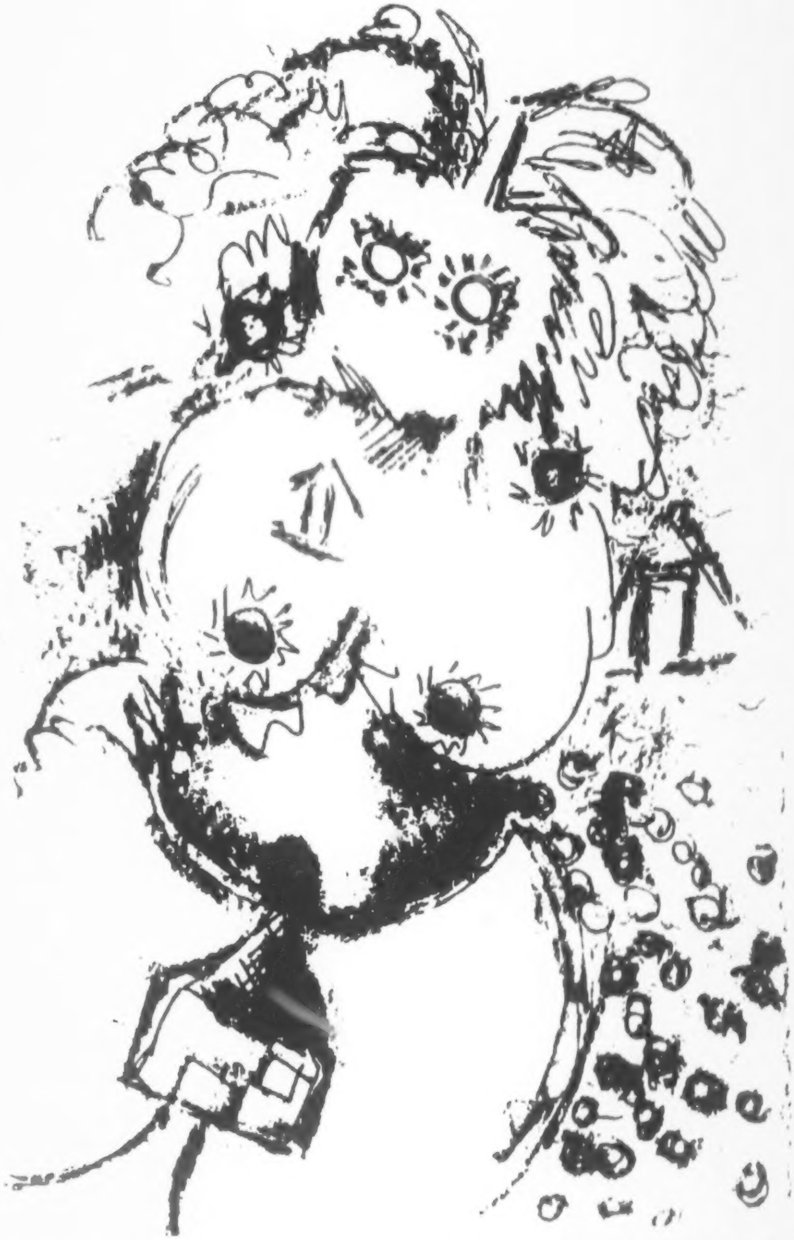

Figure 2. Certainly appropriate behavior. Deborah Smith-Shank

A Semiotic Analysis of Representations of Footbinding

Mary Wyrick

Footbinding of Chinese women was popularized during the Sung dynasty in 960-1279. According to art critic Allison Arieff, it was "easily justified for centuries" as it was done for "aesthetic reasons" and later became an indicator of wealth, as a symbol of "conspicuous leisure" (Arieff, p. 37, 1996). Although debilitating, upper class women could not obtain upper class marriage proposals without bound feet. Asian American painter Hung Liu uses old documentary photographs of women with bound feet to question meanings generated in media imagery, art and historical information sources. She views the image of bound feet as a metaphor for both the shaping of women as objects of male desire and the distortion of the larger society through various forms of domination (Arieff, 1996). Liu uses old documentary photographs as sources of imagery. Her work goes beyond visual appropriation of samples of popular and news media to using art for raising awareness of the suffering of women who, under Confucianism, were not even named. Liu's paintings lend themselves well to semiotic analysis, as they emphasize the interaction of codes and signs across various visual imagery and cultural practices.

To "western" eyes, footbinding is generally a sign of captivity, of confining the woman to the closed spaces of the home by preventing mobility. In "The Body as Attire: The Shifting Meanings of Footbinding in Seventeenth-Century China," Dorothy Ko (1997), a historian, examined footbinding in terms of geographic place, cultural boundaries, and of conceptions of the physical space inhabited by the body. She discussed how footbinding was not uniform across regions and the local variations that identify the locale of a women by nuances in the shape of her foot. Ko tempered these descriptions by arguing that information on footbinding is laden with interpretation through "modern" accounts. She pointed out that such information generally comes to us from materials that would not have been produced without intrusions of missionaries in the 1860s and the colonization of Taiwan by Japan. Ko shows how these accounts are colored by interpretations of traditional Chinese culture as antiquated and inferior.

Even Chinese writings in the nineteenth century do not take into account the important aspect of concealment of the bound foot, according to Ko. As a sign of civility and culture (*wen*), the bound foot was only seen in the "borders of the inner chambers" (p. 10). Footbinding only became a matter of public discourse when the march of the Manchu army ended the reign of Ming (1644), the last Han dynasty ruler. Footbinding became a sign of loyalty to an ethnic and cultural tradition that was perceived as being lost to "barbarians." The concealment of the bound foot was consistent with an equation of civility with covering the whole body with clothes. Concealment by clothing in public distinguished men from animals "the high from the lowly" in Confucian philosophy (p. 10). This standard of concealment of the feet and of footbinding for women was used to maintain the ideals of the Han dynasty and to demarcate cultural boundaries. When the Manchu dynasty assumed power, it banned Han dress, including footbinding, along with sizes of collars and shapes of hair bundling.

Ko discussed how examination of the practice of footbinding also illuminates a cultural interpretation of the boundaries of the body itself. Our modern idea of the body as a separate entity was not a classical Chinese conception. This conception, alien to a humanist conception of the distinct individual, visualized the body as an organic part of its environment. A similar pattern of thinking can also be discerned in late eighteenth century European writing before the rise of "modern" medicine. Ko cites another historian, Barbara Duden, who noted that the diaries of a physician in pre-enlightenment Germany did not acknowledge the idea of the isolated individual body or of a social environment that stopped abruptly at the skin. If we can forget, for a moment, our own conception of the body as inhabiting a separate space, it is easier to imagine the body "as a signpost that could be rearranged to show political allegiance or defiance" (Ko, p. 19). The Manchu ban on footbinding signified that Han women must have been eager to continue binding the feet of their children. Perceptions of women's feet, according to Ko, were more than signs of oppression of women, they were integral to articulations of nationhood in late imperial China.

To use the image of the bound foot in Hung Liu's paintings to define semiotics with my students, I first ask what it "represents" and what it "symbolizes." The painting of the bound foot is a "representation" in that it depicts or portrays the shape of the foot that has been bound. It is a "symbol" for the practice of footbinding, according to Pierce's definition, because it is related to the object by a habit or convention (Colapietro, 1993). It is also a symbol in that it is a sign that "partakes of the very thing it symbolizes" (Colapietro, p. 191). It is a "sign" of other things that require interpretation, that are not obvious in the depiction of the object, the foot. It is a "sign" of wealth, status, conspicuous leisure, and exotic ancient cultures. It is a sign of oppression through tradition perpetuated by its victims on their daughters. It is also a sign of eroticism, of a part of the body known, but never seen, outside of the home. The sign can spark an attitude of confrontation that rejects traditions while, at the same time, showing us that our own cultural paradigms may be invisible to us until they are challenged.

Reflections on Reflections on the Semiotics of Space

Gary Shank

One of the real pleasures of doing semiotic research is the fact that it is inherently contemplative in nature. The seven preceding papers reflect the common semiotic experience of taking a complex phenomenon, and using the tools of semiotics to "rotate" that phenomenon so that we can take a fresh look at it. The phenomenon in question is the nature of space in human culture, the axis of rotation is the artistic and aesthetic dimension, and the contemplative "force" is the wisdom and semiotic understanding of seven contemporary art educators. In my short space here, I would like to lay out three interconnected themes that cut across these seven fine expositions.

The first theme that comes to mind is the problematic relation of public and personal space in art, and how semiotics allows us to move back and forth across these dimensions in exciting and insightful ways. Kantner and Myers deal with subjects and issues that, on the surface, seem to be primarily about the personal use of space and the creation of personal spaces. Diket and Jeffers, on the other hand, seem to be dealing with matters that are primarily public. Smith-Shank and Wyrick demonstrate how two vastly different cultures have each managed to "read" themselves into the creative and even physical space of women. And Koos describes virtual space, which paradoxically is neither personal nor public, but oddly enough seems to be both.

All of these spaces, however, can be fruitfully and meaningfully compared to each other as "umwelts:" neither totally public nor totally personal, yet always meaningful and significant. In short, all of the spaces have in common the fact that they "mean" something; in fact, they mean many things. We come away, then, with a richer understanding of how meaning and space interact in artistic and aesthetic situations.

The second theme explores the problematic but fascinating interaction between power and freedom in these accounts. One of the most prevalent of postmodern themes, particularly in Foucault and his followers, is the notion that a rhetoric of power has not only replaced the old rhetoric of reason, but was always the actual basis of any rhetoric of reason in the first place. Power and direct confrontation with power within space is a crucial theme in Jeffers, Wyrick, and Smith-Shank. On the other hand, Diket and Myers deal with freedom of choice in art; Diket describes the attempt of postmodern museum displays to create freedom of interpretation of visitors, while Myers demonstrates the selective and creative freedom of choice by artists to create reliquaries. Kantner and Koos, finally, talk about freedom of choice by the individual in search of either artistic or non-artistic satisfaction, where an aesthetic reaction itself is not supposed and is rather allowed to be on the choice "menu." The only point I wish to make is to remind us that even the most blatant exercise of power still involves a hidden degree of freedom. Conversely, even the most open of freedom settings has a disguised power aspect. Therefore, all situations to some degree seem to be like those described by Diket and Myers: people are free to create meaning but within a context controlled by the museum, and people are free to react aesthetically to reliquaries, but not to alter them.

The final theme centers around the general notion of the manifest versus the hidden, and how each of these dimensions seem to inform the other in complex and often startling ways. With each of our seven pieces, there are obvious conclusions that can be drawn based on evidence and preconceptions about culture, aesthetics, and art. Yet in each case, the author has gone beyond the manifest to find the hidden assumption, the hidden link to some other system of thought or art,or some non-obvious but valid embedded insight. In each case is at least one "ah-ha" experience, as Koos calls it. James Joyce called such insights "epiphanies" and said each epiphany is an insight or realization apparently buried in the routine and everyday pattern of life. Perhaps the greatest value of semiotic theory to art education is its facility in pulling out such epiphanies for our examination and contemplation.

In conclusion, it is pleasantly ironic that we can think about (at least) three thematic areas for these seven papers. Given that three and seven are two of the most important sacramental numbers in western thought, I propose to the reader to re-read each paper and to search for his or her own areas of reflective insight. Such an open conclusion within a frame work of significance is a fitting semiotic ending.

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Creating an Atmosphere for Thinking: Art Museum Docents' Higher Thinking Abilities and Their Use of Questions and Directives During School Tours

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Abstract

This study seeks to illuminate the relationship between the thinking abilities of art museum docents and their capacity to promote higher level thinking among elementary school children during guided tours. Three primary research questions attempt to ascertain whether docents who score higher on a test of thinking abilities are more likely, than their lower scoring colleagues, to engage in the following teaching behaviors: (1) raise higher level thinking questions, (2) give higher level thinking directives, and (3) define higher level thinking objectives for their tours. Implications for the training of docents and K-12 classroom teachers are discussed.

Introduction

The Commission on Museums for a New Century (Bloom & Powell, 1984), while evaluating the roles of American museums for the 21st century, determined that "education is the primary purpose of American museums" (p. 31). If the Commission's declaration is to be fully realized, the mission of museum education programs must utilize current, progressive educational praxis and pedagogy. The Commission's observations invite relatively unexplored stirrings and partnerships with K-12 educators for the delivery of museums' educational missions.

This study, by examining the interpretive behavior of art museum teachers, commonly called "docents," seeks to broaden the research on teaching and learning in art museums by describing the teaching strategies employed by the docents. Art museum docents were selected as the subjects of this study because of their impact on large numbers of school children who regularly visit art museums and participate in guided tours during school field trips. Specifically, the overarching purpose of this study is to determine whether art museum docents who score higher on a test of critical thinking ability are more likely, than their lower scoring colleagues, to guide school children through museum exhibits in ways that engage and enhance the children's own higher level thinking skills. Data from this study indicate, among other things, that although docents who score higher on a test of critical thinking ability do in fact ask more higher level thinking questions, in general, the questions asked by all docents during their tours are disproportionately either non-cognitive (e.g. affective, procedural or rhetorical) or are questions that engage lower level thinking abilities.

The discoveries from this study of art museum docents have implications for the pedagogical training of docents as they work across the museum landscape, as well as for the training of K-12 teachers and arts specialists. It is hoped that this initial examination of art museum docents' thinking abilities and practices, conducted on a relatively small sample, will provide a foundation for continued research in this area.

The Context for Research

Education in modern society is predicated on a knowledge base that is symbolic in form and typically disparate from life contexts. As such, learning comes to us from a decontextualized source. In reflecting on this point, Dewey (1916) comments, "Formal instruction... easily becomes remote and dead—abstract and bookish...There is the standing danger that the material of formal instruction will be merely the subject matter of the schools, isolated from the subject matter of life experience" (pp. 9-10).

Field trips to museums by school children, however, can bring deeper meaning to numerous areas of study by forging a vital link between the abstract concepts found in the school curriculum and their real life representations provided by museums. As warehouses of cultural heritage, museums contain a wealth of resources that can be used to advance and reinforce the content of the curriculum. This is particularly true when it comes to achieving the major educational aim of helping children to develop deeper understandings of the world in which they live. Hence, museum docents who appreciate the value of using cultural artifacts to stimulate children's thinking will succeed in bringing excitement and curiosity to the formal, two-dimensional textbook knowledge typically found in classrooms.

The majority of children who visit museums on field trips are given a guided tour by a museum docent who serves to interpret the museum's exhibits. Since docents guide how students interact with and think about the objects they encounter, it is important to take a closer look at what museum docents actually say during their presentations. Despite docents' influence on the thinking of large numbers of school children, little research exists related to the act of docenting. One notable exception is the work of Nancy Johnson (1982) who studied children's aesthetic socialization during school tours in art museums. Using a phenomenological approach, Johnson (1981) identified various types of knowledge (aesthetic, cultural, symbolic, historical and technical) that docents use to interpret the art experience for children, using the styles of monologue-lecture, inquiry-question, and imagine-role-play. Because much of the discourse by the docents was presented during the tours as "facts," Johnson concludes by saying that, "docents not only need to examine their own beliefs about art, but to help the children and teachers examine theirs." (p.64). Furthermore, Carlisle (1988) indicates that training varies greatly from museum to museum and usually focuses on the content of the museum collections rather than on knowledge of child development or school curricula. Both researchers point to the need for further study of the professional socialization and training of museum docents.

Although a museum experience may take many forms, for example, aesthetic, spiritual, experiential and cultural, this study looks at the cognitive nature of the experience because the ability to think at higher levels is widely viewed as an important intellectual ability and educational objective (Tishman, Perkins, & Jay, 1995) for K-12 schooling. The arts can play a particularly vital role in promoting higher forms of reasoning because, as Fowler (1996) points out, the arts stimulate divergent rather than convergent thinking. Studying the arts and their applications to a variety of curricular areas expands thinking in part because there are fewer absolutely right or wrong answers. In terms of the docents, traits such as the docent's desire to work with a particular age group, having a personality that is warm and friendly, and having the ability to manage and control groups of school children within the museum setting, are certainly important ingredients for an educationally meaningful tour. However, having the ability to enter into discourse that engages children in higher levels of thinking about artistic concepts is essential for rich intellectual development. Springer (1993) advocates that teachers should bring students to art galleries "not to learn art 'facts'... but to use art objects as provocative stimuli for thought, inquiry, problem-solving, and imaginative speculation" (p. 31).

Lastly, there is a growing body of research to indicate that learning through the arts contributes notably to the overall academic achievement of students (Fowler, 1996; Goldberg, 1997). Although it went beyond the scope of this study to measure students' learning that resulted from their art museum experience, it is reasonable to assume that those students who were guided to think at higher levels at the museum may be better able to retain and utilize these strategies in other settings.

Research Questions

The design of this study determines whether docents who score higher on a test of critical thinking ability are more likely than their lower scoring colleagues to guide school children through museum exhibits in ways that enable the children to develop their own higher level thinking skills. Three primary research questions were investigated.

Do docents who score higher on a test of critical thinking ability:

(1) ask more higher level thinking *questions* during a guided tour for school children,

(2) give more higher level thinking *directives* during a guided tour for school children, and

(3) include more higher level thinking goals among their list of *objectives* for school children, than do their lower scoring colleagues?

In addition to the above research questions, which constituted the main thrust of this study, a number of secondary questions were examined to determine if a relationship existed between the number of higher level thinking questions and directives emitted by the docents, their scores on a test of critical thinking ability, and the docents' (a) education level, (b) years of experience working as an art museum docent, and (c) previous years of formal teaching experience.

Procedures

Setting and Participants

Data for this study were collected from two west coast art museums, one in Seattle and one in San Diego. Due to a confidentiality agreement designed to protect the identities of the participating docents and prevent the association of specific data to either institution, the museums shall be referred to in this article as the Garnet and the Topaz Museums. Twenty-seven museum docents (15 from the Garnet Museum and 12 from the Topaz Museum) who were scheduled to give guided tours to upper elementary school children during a six-month period participated in the study. All participants were female with a length of docenting experience that ranged from less than one year to 21 years. Table 1 (next page) summarizes the main reasons the docents gave for deciding to serve at the museum.

TABLE 1: Demographic Profile of Docents

Docent Code #	Years of Experience	Education Level	Teaching Experience	Why Become Docent?
TOPAZ				
1	6	3		1
2	2	3	X	1, 2, 3
3	13	1		1
4	1	3	X	1
5	12	3		5
6	11	2		1
7	7	2	X	1
8	3	3		1
9	19	2		1, 2, 5
10	7	1		1
11	7	2		1
12	13	3	X	1
GARNET				
13	16	1		1
14	11	2		1
15	4	2		1, 3, 5
16	5	2		1, 4
17	1	3	X	1, 2
18	21	2		1, 2
19	1	2	X	1, 2
20	17	2		5
21	8	2	X	1
22	5	3	X	1
23	15	3	X	1, 2
24	8	2		1, 3
25	8	2	X	1
26	16	2	X	1
27	12	1		1, 2, 3

[1] 1 = High School, 2 = College/University (including one Community College), 3 = Master's Degree

[2] X = docent had some previous elementary through college teaching experience

[3] 1 = interest in art/personal growth, 2 = likes to teach, 3 = social companionship, 4 = interest in children, 5 = community service

Data Collection

At the beginning of the study the docents' tour objectives were collected through a specially designed form which asked them to list the three objectives they most hoped to accomplish

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during their tours. Docents were also given a second form requesting demographic data regarding their level of education, years of working as a docent, reason for becoming a docent and years of prior formal teaching experience. These forms were given to the docents at the end of their first tour and were mailed back to the author.

Each docent was observed on two guided tours with fourth through sixth grade children and an audio recording was made of all verbal statements emitted by the docent. Tour groups typically contained 10 to 15 children and averaged 45 to 50 minutes in length. The questions and directives were transcribed by the author and then coded according to the categories specified in Bloom's Taxonomy of Educational Objectives (Bloom, 1956). Bloom identified six hierarchical categories of thinking abilities which range from the simplest to the most complex as follows: Knowledge, Comprehension, Application, Analysis, Synthesis, and Evaluation. For the purpose of this study, "higher level" was defined as those questions and directives falling into the top four categories of Bloom's Taxonomy. The docents' tour objectives also were classified according to Bloom's Taxonomy at this time.

In order to collect data on the critical thinking ability of the docents, the Watson-Glaser Critical Thinking Appraisal (WGCTA) test (Watson & Glaser, 1980) was selected and administered to all docents in a whole-group setting at the completion of the tours. The WGCTA consists of 80 multiple-choice items that are structured around five themes: making inferences, recognizing assumptions, making deductions, making interpretations, and evaluating arguments. The multiple-choice format was considered an ideal structure for this research because it eliminated potential subjective interpretation by the author of the test responses. The WGCTA has been normed and tested for reliability and validity by the test designers.

Treatment of Data

Following are brief definitions of each of the six hierarchical categories of Bloom s Taxonomy with examples of questions used by the docents along with their classifications.

I. **KNOWLEDGE** (remembering)

This level involves the remembering of learned information (ideas, materials, or phenomena), either by recognition or recall. There are two primary types:

1) Recall of information, including definitions, actions or events, names, dates, and places.
   - What do we call this?
   - What did we learn in class about this?

2) Identification of persons, objects, materials, and events.
   - Can you find the boy with the green shirt?
   - What colors do you see here?

II. **COMPREHENSION** (understanding)

This level focuses on those objectives, behaviors, and responses which indicate that the child has a grasp of the literal meaning and the intent of a communication. There are three types:

1) Translation refers to the ability to transpose a communication into another language, into other terms, or into a different form.
   - What does an olive branch stand for?
   - What's another word for "wonderful"?

2) Interpretation refers to a global understanding of the relationships between the various elements of the communication.
   - What is going on in this painting?
   - How do you suppose this person feels?

3) Extrapolation involves understanding the likely continuation of trends or tendencies, predicting consequences of courses of action, and understanding implications.
   - Where is the light in this picture coming from?
   - What do you think would happen next if this painting came alive?

III. **APPLICATION** (solving)

Unlike in Comprehension wherein a person demonstrates that s/he can apply the abstraction, Application is the level wherein s/he does apply the abstraction independently and in the appropriate situation. There are three types:

1) Quantification in which the children are not told what mathematical process to apply.
    - How many miles do you think it is to those mountains?
    - How big is this horse?
2) Physical demonstrations of a concept.
    - In the air, make a brush stroke with your arm that would fit the style of this painting.
3) Problem-solving suppositions wherein children are asked to put themselves in an if you were in (this or that) situation, what would you do?
    - What if you were a shepherd with a flock of sheep and one got away, what would you do?
    - If you were a court painter, how do you suppose you'd make the queen look when you were painting her?

IV. **ANALYSIS** (analyzing)

The aim of this level is on the separation of an item into its various elements and on recognition of the relationship of the parts to the way the whole is organized. Whereas Comprehension involves content of the material, Analysis deals with both content and form, including techniques and devices used to convey meaning. There are two main types:

1) Compare and contrast questions in which children examine or think about a variety of separate issues, putting together the parts into an organized whole to make some kind of comparative judgment, and explicit discourse on the methods.
    - What is different about these two styles of painting?
    - How is life in this painting the same as our life today?
2) Ways the artist conveys meaning which engage children in going beyond simple understanding towards an expression of their insights into how the (artistic) meaning was achieved.
    - How did the artist tell us that there is conflict going on?
    - What did the artist do to make you feel happy?

V. **SYNTHESIS** (creating)

A person operates at this level when s/he is able to combine all of the elements and parts of a communication that are known, and then restructure them to form a pattern that did not previously exist. An ideal example would be to create a piece of artwork. If creating such a work is not possible, children can be asked questions that elicit original, creative responses. Children should also be asked to give reasons for their responses.

- What title would you give this work?
- If you were going to design a coin for this city, what kinds of things would be important to put on it?

VI. **EVALUATION** (judging)

This highest level involves making evaluations or judgments about the value of ideas, works, solutions, methods, materials, etc. Such a determination may be based on either internal or external standards. If no formal criteria are available or appropriate, children may apply and explain their own criteria.

- Do you think that the use of white was a good idea?
- Which of these two pots has the best design? Why?

Findings

General Frequencies

At the beginning of this study it was not known whether the docents would conduct their tours using primarily a lecture or an interactive discourse format. However, as it turned out, the docents in this study averaged 113 questions and 38 directives per tour. Given that most tours ranged between 45 to 55 minutes in length, the docents asked an average of two questions, and gave just under one directive, per minute. Interestingly, a large number of the overall questions could not be classified into Bloom's Taxonomy because they were Affective, Procedural or Rhetorical in nature. Docents averaged three Affective questions and one Affective directive per tour, 22 Procedural questions and 34 Procedural directives per tour, and 17 Rhetorical questions per tour. There were no Rhetorical directives as these are not linguistically possible.

Affective questions referred to the students feelings, such as, "How does this sculpture make you feel?" Procedural questions fell into three categories: Managerial (Does anybody have a question?), Focusing (Do you see the diagonal line here?), and Probing (What else do you see?). Rhetorical or answer questions are ones that are phrased like a question but which include the "answer" in the question itself. Examples include: This looks like an almond shape, doesn't it? The artist painted a beautiful landscape, didn't he?

WGCTA Scores

Scores from the two museums docents on the Watson-Glaser Critical Thinking Appraisal ranged from a high of 76 to a low of 42 correct, out of 80 multiple choice items. The scores from both sites were dispersed quite evenly throughout the range. It was found that the docents from both sites did not differ significantly in their scores on the WGCTA ($t = -0.05$, $df = 25$). Code numbers assigned to each docent were used to match test scores to all other data collected from each docent.

Primary Questions

Statistically significant relationships were found for the three primary questions. This finding indicates that docents who scored higher on the WGCTA were indeed more likely to ask a greater number of higher level thinking questions and give a greater number of higher level thinking directives during a guided tour for school children. Higher level, as previously mentioned, was defined as those questions and directives falling into the top four categories of Bloom's taxonomy—application, analysis, synthesis and evaluation.

Docents' Questions: A Pearson correlation significant at the ($r = .45$, $p < .05$) was found in response to the question: Do docents who score higher on a test of critical thinking ask more higher level (as defined above) questions than do their lower scoring counterparts? Docents at the two museums did not differ significantly in terms of the total number of questions asked during two guided tours ($t = -0.21$, $df = 25$).

Docents' Directives: Because so few of the docents gave directives that could be classified in the top four categories of Bloom's taxonomy, the level of Comprehension was included in the analysis. In addition, it was decided to combine the directives with the questions because there did not appear to be much difference whether a docent *asked* students, for example, to do something at a particular level or *told* them to do something at that level. As a result, a Pearson correlation significant ($r = .43$, $p < .05$) was found for the question: Do docents who score higher on a test of critical thinking ask more higher level thinking questions and give more higher level thinking directives than do their lower scoring counterparts? The vast majority of directives could not be classified within Bloom's Taxonomy because they were considered procedural in nature. Docents at the two museums did not differ significantly in terms of the total number of directives given during two guided tours ($t = 0.39$, $df = 25$).

Docents' Objectives: Docents who scored higher on the WGCTA were also more likely to define a greater number of higher level thinking objectives for their tour, however, overall very few art museum docents identified *any* higher level thinking objectives for their tours. The higher level thinking objectives used for the analysis were considered to be mainly those which were classified in the category of Comprehension since only four of the 81 objectives could be classified in the top four categories of Application through Evaluation, and these four fell into the Application and Analysis levels only. The remainder of the objectives were Knowledge (31%) and Comprehension (32%), or were Affective (32%) and therefore could not be classified according to Bloom's taxonomy.

Secondary Questions

In answer to the questions which examined the influence of such demographic factors as the docents' level of education, years of experience working as an art museum docent, reason for becoming a docent, and formal teaching experience, in relation to the docents questions and directives, only one statistically significant relationship was found due to the small overall numbers. The one exception was a significant finding using ANOVA ($F = 3.4$, $p < 0.5$) for the relationship between level of education and the number of higher level thinking questions and directives in the Comprehension through Evaluation range of Bloom's Taxonomy.

A summary of the three statistically significant primary/secondary questions is provided in Table 2.

TABLE 2: Summary of Significant Findings for Key Questions

Significant statistical results were found in response to the following three questions:

- Do docents who score higher on a test of critical thinking ask more higher level *questions* than do their lower scoring counterparts? ($r = .45$, $p<.05$)
- Do docents who score higher on a test of critical thinking ask more higher level thinking *questions* and give more higher level thinking *directives* than do their lower scoring counterparts? ($r = .43$, $p<.05$)
- Is there a relationship between the *level of education* and the number of higher level thinking questions and directives in the Comprehension through Evaluation range of Bloom's Taxonomy? ($F = 3.4$, $p<0.5$)

Conclusions and Implications

This study uncovers a number of valuable discoveries for the promotion of children's higher level thinking that have important implications for the training of museum docents, and in the broader educational arena, for the training of K-12 teachers.

If docents are to be expected to engage children in cognitive (rather than only affective) activities, then docent training must focus on the need to include cognitive objectives as part of school tours. Some insights into why the docents in this study employed so few higher level thinking objectives can be found in the responses given when docents were asked to state why they considered their three objectives to be important. The majority of docents emphasized their desire to provide students with a positive experience for developing an appreciation of art, building self esteem, having fun, and creating a desire to return to the museum. As one docent wrote, "Given that exact information will not be remembered, probably the students need to carry away a positive experience of a museum that art is accessible—not a remote, mysterious experience." Another docent wrote, "This is often their first museum experience. It is more important that they want to come back than that their heads are stuffed with forgettable facts. Of course, learning is part of the fun." To expect that all three objectives be defined at the higher levels of thinking would not be educationally sound, but the finding of so few objectives at the higher levels indicates the need for docents to broaden their ability to design and implement a variety of educational objectives to ensure that students' experiences in museums are educational as well as recreational, and inspirational.

Of additional import is the finding, displayed in Table 1, that when asked to give their reasons why they became a docent, only seven of the 27 docents indicated that it was because they liked to teach. It is possible to speculate that the lack of higher level thinking tour objectives is due in part to the fact that the majority of docents in this study do not perceive themselves primarily as a "teacher" and are therefore less concerned with the cognitive dimensions of their presentations.

Second, as mentioned earlier, when the research began it was not known if the art museum docents would mostly lecture or would engage students through an interactive dialog. As it turned out, overall the docents asked many questions of all types, cognitive, affective and rhetorical. One docent even asked 187 questions in a 50 minute period—that averaged a question every 28 seconds. While the act of asking questions is vital to soliciting thinking, it is important to keep in mind that thinking, especially at the higher levels, takes time. Failure to provide enough time to think after asking a question substantially diminishes the cognitive benefits of the question. Hunkins (1994) notes that research on questioning and cognition indicates that providing wait-time after each question helps to: increase the length of student responses suggestive of higher level thinking, increase achievement and student participation, promote cooperative interaction, and give greater opportunities for children to provide relevant evidence to support their statements. Asking questions at the Knowledge and Comprehension levels is important for building a strong basis for higher level thinking. However, a more substantial learning experience is likely to result by following the lower level thinking questions with a select number of higher level questions are followed with ample time for thoughtful and reasoned responses.

Third, a formal test such as the WGCTA (or a self-developed test that more closely reflects a museum's content) may be used in the selection process of docents, or to indicate which docents need additional training. However, some museums may not find the use of such a test practical. For example, since many smaller museums struggle to maintain a sufficiently large pool of docents, it may be more advantageous to accept all applicants who appear passionate about the content of the museum with the mutual understanding that they will receive substantial training in interpretative strategies. In this way, training in the development and use of higher level questions, directives and objectives can be provided by museum educators to: (1) raise the docents' level of awareness in the general area of thinking strategies, and (2) enable docents to differentiate among the various thinking levels. It stands to reason that the more practice the docents have in applying higher level thinking strategies at the various levels, the more likely they will be to effectively infuse these methods into their tour presentations.

Finally, in terms of achieving educational reform in a broader sense, Sarason (1993) points to the necessity of viewing arts education as a basic component of curriculum design that enhances thinking abilities through experiential learning. Given that art museum docents engage in many of the same kinds of teaching strategies as do classroom teachers, the results of this study beg the question, "Do *classroom teachers* with higher levels of thinking abilities also engage their students more often in higher level discussions at a museum (or in the classroom), than do teachers with lower level thinking abilities?" Despite a review of literature on teacher characteristics that promote academic achievement and student thinking (Brophy & Good, 1986), no research was found that examines the influence of the teacher's own level of thinking in promoting student thinking abilities. Nevertheless, it seems likely that regardless of innate tendencies, general classroom teachers who receive training from museum educators and arts specialists, and who are cognizant of the benefit of engaging their students in higher level thinking activities, will succeed in helping their students develop increased thinking abilities both at the museum and back in the classroom.

As children develop better visual acuity and stronger thinking abilities through activities that challenge them to do such things as categorize, analyze and synthesize they will be better prepared to face the challenges inherent in our rapidly changing society. Naisbitt and Aburdene (1990) proclaim, "We are drowning in information and starved for knowledge" (p. 12). Art museums, working in tandem with schools, can contribute to the educational missions set forth by both institutions by providing a stimulating environment that develops children's higher level thinking skills through first-hand experience with works of art from past and contemporary times.

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Commentary

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Commentary

Vygotsky, Activity Theory and Art in Education.

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I've been investigating a new window on research that has strong ties to the world of art and art education. It is based on Activity Theory and is rooted in L. S. Vygotsky's socio-historical concept of psychological development which holds that each instance of human behavior is to be considered in light of its history and socio-cultural context. This theory opposes "snap-shot" testing and evaluation of performance. Activity theory may prove helpful in describing and understanding the role of art in education. It may also provide insight into the development of Vygotsky's influential later ideas.

Activity theory differs from other social science lenses in that it uses activity as the primary unit of analysis. Activity includes actions and goals, the environment that is manipulated, the semiotic systems used, and the cultural context. "Activity theory holds that the integral units of human life—humans interacting with each other and the world—can be conceptualized as *activities* (italics in original) which serve to fulfill distinctive motives" (Scribner, in Tobach, 1996, p. 231).

Activities, actions, and operations. The theory holds these to be the structural units of human behavior, and, accordingly, appropriate units of analysis for the behavioral sciences. For example, using activity theory as a lens for an on-going study of the Arts Integration Program (AIP), a program of professional development for elementary teachers, has allowed us to look at a group of teachers and their students as agents-in-a-context, engaged in tool-mediated, goal-directed action. Cultural tools as mediational means connect the individual or group to institutions or cultures (Wertsch, 1995). The cultural tools in this case have been theatre arts techniques, such as mime and story theatre, which rely on movement and language.

The hypothesis, that the arts mediate learning, is based on the concept of mediation put forward by Vygotsky (1978). The fundamental basis for mediation is the interaction of the human with the environment through the use of tools or signs. Study of such mediational means helps us to understand human activities. Art, it is suggested, provides mediating signs for the emotional aspects of life (Vygotsky, 1971). And, since young people tend to experience their surroundings through an emotional filter that adults find difficult to recall, providing this emotional connection to schooled learning may prove efficacious.

In the course of their activities as teachers and learners, individuals engage in goal-directed actions, (AIP training) carried out for particular purposes (improved practice, expression of understanding) under particular conditions (in their classrooms) and with particular technical means (theatre arts techniques).

The operations (mime, role-playing), that compose actions may be, and typically are, both mental (semiotic transmediation) and behavioral (demonstration, performance), and vary with both subjective and objective conditions (attitudes, perceived self-efficacy, classroom interruptions) and means (expectations, space, experience/ability).

Teachers participated in the AIP activities motivated by a wish to learn new techniques for teaching. They actively engaged the new program in their classrooms. AIP also presented a unique opportunity to interact with their peers when they observed one another trying out new techniques and when they met for planning and reflection. Many were attracted by the arts-mediated collaborative environment that AIP afforded.

Vygotsky was an art critic before he became a psychologist. His book, *The Psychology of Art* (1971), was originally submitted as his dissertation in 1925 (Kozulin, 1990), and was not published in Russia until 1965. The book formed the basis for Soviet art scholarship at that time. More significantly to us perhaps, it formed the basis for Vygotsky's important contributions to social science. Art was a field that he meant to revisit. Although he did not, in his shortened life, return to the art scholarship, this earlier work informed much of his important later work in psychology and education (Leontiev in Vygotksy, 1971).

Also useful to my research has been Barbara Rogoff's further development of these ideas (Wertsch, 1995). Rogoff suggests that there are three planes of analysis of socio-cultural activity. The individual engages in learning: in community or institutional settings; in interpersonal situations with others; and in personal ways through participation and reflection. AIP can be viewed on similar planes.

In community or institutional settings, Rogoff sees apprenticeship as a metaphor for individuals' participation in a culturally organized activity—the AIP lesson demonstrations.

Interpersonal interactions associated with AIP include guided participation, shared activity (which requires active communication and coordination), observation and agency. Shared motives support collaborative activities that mediate. Rogoff's concept of participatory appropriation: "... how individuals change through their involvement in one or another activity in the process of becoming prepared for subsequent involvement in related activities" (in Wertsch, 1995. p.142), is an apt characterization of the process of change that many of these teachers and learners have undergone relative to their participation in AIP. Practice precedes competence in the creation of a collaborative, constructivist learning environment.

Activity theory embodies a broad perspective important to understanding the role of art in education. That the evolution of a great thinker such as Vygotsky is rooted in the arts is important for art educators and researchers in the field of art and learning.

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Commentary

Have we Been Approaching Arts Education Backward?

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I'm by a blooming flower
and if you were little
you would look around that flower
and think you were in a jungle

I'm by a colorful flower
and if you were little
you would dream
that a bee was really a bear—by its sound—

My mind is by a flower
and if you were little
you would feel the flower
as if it was soft smooth cotton

I'm picturing I'm by a flower
and if you were little
you would picture that smell
as ten jars of honey

The poem above was written by a fifth grader, Adan Gonsalves, a second language learner. Adan attends school in southern California about forty miles north of the Mexican border. As a result of budget cuts, Adan has never had the experience of an arts specialist in his schooling. His fifth grade classroom teacher, having little experience with arts, decided however, to pursue writing poetry with her class. What ensued was not only remarkable and uplifting, but the beginning of her understanding of how powerful the arts could be in her classroom.

In this commentary, I will explore the idea that as arts educators we might have been introducing arts education in a backward manner. By considering an expanded use of the arts, educators may be far more successful by beginning in the classroom rather than the art room. (By art I mean visual arts, music, drama, dance, etc.) The ideas in this commentary stem from four years of research and documentation in classrooms focusing on integrated arts—the use of arts as language—a methodology for teaching and a process for learning (Gallas, 1994; Goldberg, 1997).

The following story will illustrate the use of arts as language. The poetry project for which Adan wrote his poem (above) began early in the academic year and was written as a result of a partnership whereby the classroom teacher and myself (a professor of education and the arts) organized weekly poetry writing sessions with his fifth grade class. The weekly session would last for an hour or an hour and a half. The majority of the students in the class were second language learners and the aim of the poetry writing was to get the children writing. We wondered if poetry as a form of writing would be more comfortable for the students as they applied language; we already knew the majority of them were uncomfortable (and had little practice) using language in narrative form. One of our hypotheses was that poetry might be interesting to children (especially second language learners) because they didn't need to worry so much about grammar and syntax; as well, we thought they might view poetry as a puzzle—something fun to write or figure out. From the start, the class was enthusiastic about the poetry project. Using ideas and guides from well known poets who worked with children (McKim and Steinbergh, 1992; Steinbergh, 1991) activities centered on brainstorming words and metaphors, and working and reworking them into poems. A few months into the project an amazing thing began to happen. Students were bringing in poetry books from the library to share during poetry sessions.

After two or three weeks of the sharing it was discovered that every single child (35!) in the class had taken a poetry book out of the library. Asking them about this we found that they considered themselves poets and their search in the library for poetry books was an attempt to see what "other" poets had written.

Another class in the same school embarked on a mathematical exploration using artwork as a basis for discussing points, sets, parallel lines, and geometric shapes. By looking at prints the teacher had brought to class they identified several mathematical concepts. The students were learning mathematical concepts with the aid of a painting. Following the identification of the concepts, the teacher encouraged the students to create their own art works and to employ the same concepts. In that class we also found that on their own, students were taking art books out of the library and comparing their work to those of "other" artists. When the class was able to take a field trip to the local arts center, it was remarkable to watch how they behaved themselves in a small gallery. Rather than walk by paintings and sculptures (as many of us do as we negotiate our ways through museums), these students stopped and looked—even talked and described the art works to each other.

In both of these cases we see students engaged in artistic activities. In their classrooms they are creators of art. When they go to the library or to a gallery they are appreciators of art. At no time have they been taught art appreciation, or even special techniques. However, the students wanted to compare their work to other poets and artists. It is crucial to understand at this point that the students considered themselves artists engaged in artistic activities. As such, they were—on their own—interested in learning more about arts. What we had stumbled upon in these two classes could be important to understanding how to lay the groundwork for a successful arts program that teaches about the arts.

Using the arts as a methodology for teaching subject matter sets a context for learning about the arts themselves. In this way, students can learn *with* the arts or learn *through* the arts. If children learn *with* the arts they might use paintings to study mathematics as the students mentioned above did. They might also use poems and songs written during a period of history as original documents to understand the time period. In learning *through* the arts, students may write poetry to learn and practice language skills, movement to dramatize a life cycle, write raps or chants to describe historical events. In so doing, they begin to have an appreciation for art forms in and of themselves. By using the arts as tools to express themselves everyday in the classroom, students begin to identify with artists and their work. They are therefore much more "ready" to experience the arts as disciplines.

What I would like to suggest is that children should be exposed to arts as languages to express and communicate ideas throughout the curriculum early in their schooling. As a starting point, children become engaged in artistic practices as a process of everyday learning and as a result, on their own, they become interested in learning about art as a discipline in and of itself. This calls for an expansion of our concept of art education as a discipline to art as a tool for learning as well as a discipline.

Can children use the arts as languages and learn about the arts concurrently? Absolutely, yes. Is it likely to happen? One would hope so, but many schools and districts already have limited budgets for arts education. Here in California the situation is especially bleak. Only 0.9% (less than 1 percent!) of elementary children have an arts specialist and only 7% have a music specialist.[1] In this situation I believe the best thing arts educators can lobby for would be a program of arts integration whereby classroom teachers are trained in using the arts to teach the "core" subjects of mathematics, science, language arts, and social studies. In an effort to explore this notion, several districts in southern California have joined together to train their teachers to integrate the arts. The California Center for the Arts Escondido organized their educational budget so that artists were trained to work with teachers in classrooms, and California State University San Marcos offered up expertise by way of professional development. As a result, SUAVE began four years ago and is not only successful, but ever expanding.

SUAVE (Socios Unidos para Artes Via Educacion—United Community for Arts in Education) is an arts integrated approach to teaching and learning in multicultural and multilingual settings. Now in its fourth year, it is a professional development project for teachers in the North County of San Diego, California collaboratively sponsored by California Center for the Arts, Escondido, California State University San Marcos, and three school districts: Escondido Union School District, San Marcos

Unified, and Valley Center Primary. The aim of the program is to train, coach, and support teachers in developing ways to integrate the arts into the curriculum areas of math, science, language arts, and social studies/history as well as utilizing the arts as disciplines unto themselves.

The program provides professional development for teachers through supported in-service training and ongoing weekly in-class coaching by artists. The artists receive weekly support from the program director so that they are not left to work by themselves (as is often the case in artist residencies). Teachers and artists work collaboratively as partners in the classroom for two years. Each pair works together for an hour each week in the teacher's classroom. After that, a teacher is identified in each school to take on the role of mentor in an effort to keep going the methods learned throughout the two years of the artists' residencies.[2]

The success of the program can be measured in many ways. The two experts, the artist and teacher, work collaboratively to create culturally responsive curriculum customized to meet the needs of individual teachers and classrooms. Test scores at all sites have risen. Teachers report they have more tools to reach their students and more ways to assess their students' learning. Teachers feel that their own development as professionals is enhanced and that their work with artists increases their ability to teach effectively. In displaying their curriculum at an annual curriculum fair, teachers show how they are engaged in meaningful education for their students. More and more schools are lobbying to be a part of the program.

On one site, the parents became so excited by the activities developed by the artist and teachers that they raised the money to pay the artist to stay on the site and teach *about* the arts. Here is another concrete example of how using the arts a natural tool throughout the curriculum can develop into a genuine interest in the arts as a discipline unto itself. In this case, it is noteworthy that the parents decided it was important enough to hire an arts educator on their own (and in a district that hasn't seen arts educators for well over ten years). Thus, while in an ideal situation arts as language and arts as a discipline would be taught concurrently, I believe integrated arts will go a lot further in engaging students and teachers about the arts than a program focused on arts disciplines. Furthermore, this expansion could very well lead back to hiring arts specialists on campuses.

I argue that an arts education needs to be expanded, and considered in a broader manner whereby it begins as a natural way of learning and communicating in the classroom. Out of context—or the reality of a student's life, arts education can be something easily forgotten. When expanded to be used as a natural tool of expression and communication, the arts have much more of the potential of lasting power. Not only is it an important pedagogical strategy, but it lays the foundation for appreciation of the arts. In the budget reality of states like California where arts funding is all but eliminated, innovative partnerships such as SUAVE can lead the way back to arts in the classroom in an expanded and essential role.

Notes

1. Notes from Research published by the San Diego County Office of Education, May, 1996.
2. For more informationon SUAVE, visit http://www.csum.edu/SUAVE

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Commentary

On the Importance of Research in Theatre/Drama Education: What is Research and What has it to do with Drama/Theatre Education?

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I would like to suggest four provocative options in response to a central question:

Is it necessary to conduct research in drama/theatre education, and is it possible?

The first option: it is not necessary and not possible.

The second option: it is not necessary but possible.

The third option: it is necessary but not possible.

The fourth option: it is necessary and possible.

Most or even all will choose the fourth option and it is expected that among our community of researchers, no one would dare to cut the branch on which we all sit.

Assuming that research in our field is really necessary and possible, what are the questions we may ask?

- What kind of research are we expected to do?
- What methods are appropriate?
- With which instruments?
- Who are the subjects of such research?
- What objects are to be achieved?

However, before continuing I would like to rephrase the main question raised at the beginning, namely: "Is it necessary to conduct research in drama/theatre education and is it possible?" and ask **"What is research and what has it to do with drama/theatre education?"**

Let's start with an analogy: "Research is like a traffic light." It gives us basic signals to control the traffic at a junction but it does not indicate which of the ways is the right one. Continuing with this analogy, the red light in our drama/theatre education research stands for **quantitative** research meaning "Stop! Don't go this way." The green light stands for **qualitative** research meaning "Go ahead, there's an open road inviting you to go." The yellow light stands for the one that hesitates, can't decide, and needs another sort of research, unknown to me.

According to Bresler & Stake (1992), "qualitative approaches come with various names and descriptions: case study, field study, ethnographic research, naturalistic, phenomenological, interpretive, symbolic interactionist, or just plain descriptive. We use 'qualitative research' as a general term to refer to several research strategies that share certain characteristics: (1) *noninterventionist* observation in natural settings; (2) emphasis on *interpretation* of both emic issues (those of the participants) and etic issues (those of the writer); (3) a highly *contextual description* of people and events; and (4) validation of information through triangulation" (p. 75-76). The aim of qualitative research is not to discover reality but to help people obtain a more sophisticated account of things. Qualitative researchers have great interest in the uniqueness of the individual case, and they search for knowledge about education that it is situational. I suggest that these constructs mentioned by the above researchers will be developed in a special symposium in referring to theatre/drama education.

I would like to argue in favor of qualitative research in drama/theatre education. I would like to use the metaphor of "theatre of daylight" and I follow Tony Harrison, who contrasts the theatre of darkness, in which people habitually sit, unseen, and watch actors on a lighted stage, with the theatre of daylight, in which Greek actors and audience took their places in full view of each other. The idea of mutuality of awareness, responsiveness and respect among the totality of participants in the theatre merges with Jean Rudduck's concerns about whole issues in schools (Jean Rudduck, 1993, p.9). These ideas meet mine regarding research. I would like to find in our research a collegial understanding and to be able to build up communal knowledge of our field. First, we should devise a language of research. It is not that I want us all to speak in one voice, but to compose a language of research suits our needs.

What do we have so far?

1. Understanding that it is necessary and possible to conduct research in drama/theatre education.
2. The preferred direction is qualitative research.
3. The first priority should be given to establish a common language for our purposes.

What are our purposes?

1. Relevance and reflection: we have to choose topics for research that are relevant to our daily work as practitioners and we have to define reflective components built into our research (the assumption here is that as researchers we are also practitioners).
2. We need to look for new kinds of research methods, to find substitutes for the classic validity and reliability tests that we find in classic quantitative research. We have to find new ways of presenting data, for example, data as drama. This was Donmoyer's suggestion in April, 1995, given at the AERA Annual Meeting, with which I was very impressed.

A glance at many international conferences program shows quite clearly that we do have problems in the way we think about research. Just looking at the topic categorization, there are two main categories: paper presentations and workshops. I found that the leading paper presentation topics are in terms of gender, identity, cultural exchange, cultural identity, social change, communication, cultural diversity, and the edge, assessments in drama education, and knowing in the arts. In the workshop topics, we see at once that the salient ones are aesthetics, reflections, creativity, dramatic anger, dance, music, and children's souls.

I would like to suggest the possibility of position exchange. To use the terms of the workshops as a guidelines to the paper presentation section, which means including them as central lines in our research.

Concluding Notes

In terms of the sheer number of statements, drama/theatre education can be considered a success, since many of the greatest theoreticians, from Aristotle and Plato through Rousseau until today, refer to drama/theatre education as an important development of intellectual and emotional resources. But we still have not yet succeeded in supporting this statement in our research (Schonmann1996). We have speculative philosophical research, but what we need now is analytic philosophical research.

What is the main body of artistic knowledge and experience that we need in drama/theatre education? This question still remains central for research. Another important direction we must follow is historical research, to learn from past for future orientation. But what we need most is a kind of ethnographic qualitative research to investigate the daily experience in drama classes, document, interpret and analyze what is being done in the field. This is an urgent need.

I would like to conclude by formulating the argument that drama in education is "the servant of two masters": one is the art of theatre, the other is education. Research must accordingly serve them both. What do you think?

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